

JAMES McLAUCHLAN NAIRN :
the New Zealand years

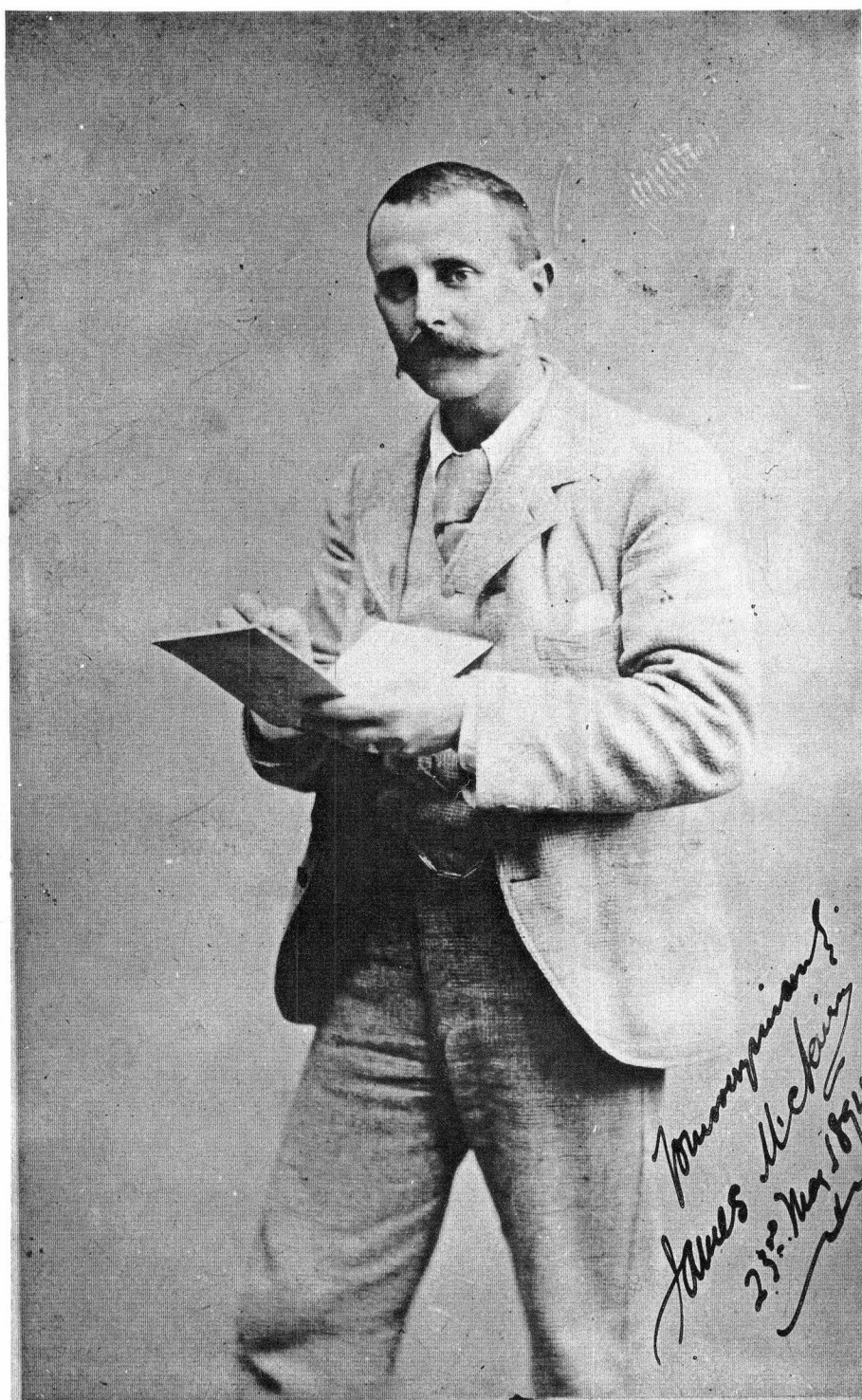
A thesis
submitted in partial fulfilment
of the requirements for the Degree
of
Master of Arts in Art History
in the
University of Canterbury
by
Victoria Hearnshaw

University of Canterbury
1992

ACKNOWLEDGEMENTS

It is not possible to acknowledge by name all those who have helped me during the course of my research: the private owners who responded to my enquiries for information on Nairn, the public curators who have given of their time to show me their collections or the librarians who fulfilled my numerous requests. Nevertheless, I would like to acknowledge the following people with whom I have had lively discussions on the artist and who have also offered me hospitality: Mrs P. Cooke, Auckland, (JMN's grand-daughter), Mrs J. Blackwell, Kaiapoi, Mrs P. Joyce, Mrs E. Galbraith, Dunedin and Mrs M. Royds, Christchurch, (all members of the MacGibbon family), Mrs E. Mason, Edinburgh, Scotland, Mrs A. Tanner, Helensburgh, Scotland, Mrs M. Rizza, Bearsden, Scotland, Dr N. Hogg, Dargaville and Miss J. Vial, Wellington. I would also like to acknowledge the services of the Audio-Visual Photographic department of the University of Canterbury, Dimensions, Colour Copy Centre, Christchurch and Mrs B. Bristowe for formatting my manuscript in readiness for printing and binding.

Finally, I would like to express my personal thanks to Julie King, my supervisor. Her wide knowledge of nineteenth century European and New Zealand painting has been invaluable. Her guidance has been of tremendous assistance in the preparation of this thesis.



Photograph of JMN dated 23/3/1894

CONTENTS

	Page
Abstract	i
List of illustrations	ii
Introduction	1
Chapter 1 - New Zealand - the early years	3
Chapter 2 - Landscapes	14
Chapter 3 - Depiction of rural life	28
Chapter 4 - Portraiture	40
Chapter 5 - Black and White Illustration	51
Conclusion	61
References	66
Appendix A - Chronology	89
Appendix B - Catalogue	94
Appendix C - Exhibiting record, 1890-1904	132
Appendix D - Documents	137
Bibliography	159

ABSTRACT

The subject of this thesis is the New Zealand years of Scottish-born artist James McLauchlan Nairn (1859-1904) who arrived in New Zealand in January 1890.

At the time of his death in February 1904, Nairn was described by his contemporaries as the leading painter in the colony. Although subsequently his pre-eminence has been questioned, Nairn has continued to be recognized as a significant figure within the development of New Zealand painting. However, to date no comprehensive study of the fourteen-year period he was resident in New Zealand has been undertaken.

This thesis examines the life and work of the artist during this period. It attempts to locate Nairn within his Scottish past and identify developments in his work.

Chapter One retraces the period immediately following Nairn's arrival in New Zealand in 1890. It sets out to clarify the circumstances in which the artist came to New Zealand, considering why he decided to stay and how he established himself within a relatively short period of time as a professional artist of some stature within the community.

Chapters Two - Five examine the development of the artist during these years. Here the material is treated thematically. Nairn is revealed as a painter who worked in a variety of genres and media, although landscape always remained his main preoccupation. It is shown how Nairn's subsequent development as an artist was very reliant on his Scottish origins, in particular his association with the Glasgow Boys during the 1880s. Yet it is also demonstrated that his work does show developments and includes New Zealand content.

A catalogue of the artist's work for the years 1890-1904 and a record of his exhibited works, together with published writings and letters, constitute important resource material and documentation.

LIST OF ILLUSTRATIONS

		Page
Photograph of JMN dated 23/3/1894	Frontispiece	
<u>Changing Pasture - Noon</u> , 1892	[Fig. 1]	169
<u>Moonrise</u> , 1889	[Fig. 2]	170
<u>Oatfields, Otago</u> , 1901	[Fig. 3]	171
<u>Wellington Harbour</u> , 1902	[Fig. 4]	172
<u>Wellington Harbour</u> , 1894	[Fig. 5]	173
<u>George Norton's Boat Building Premises</u>	[Fig. 6]	174
<u>Mt Victoria</u> , 1900	[Fig. 7]	175
<u>Hoeing the Crop</u>	[Fig. 8]	176
<u>Girl with Cattle</u> , 1893	[Fig. 9]	177
<u>Tess and Loud</u> , 1893	[Fig. 10]	178
<u>Noon</u> , 1893	[Fig. 11]	179
<u>Summer Idyll</u> , 1903	[Fig. 12]	180
<u>The late Justice C. W. Richmond</u> , 1897	[Fig. 13]	181
D.M.Luckie and JMN with portrait of Luckie	[Fig. 14]	182
<u>Nell</u> , 1899	[Fig. 15]	183
<u>[Man in the Blue Shirt]</u> , 1893	[Fig. 16]	184
<u>Strike Notes</u> , 'Those are not Prisoners ...'	[Fig. 17]	185
'The Empire Calls', 1900	[Fig. 18]	186
Photograph of JMN at Fisherman's Island, 7/2/1904	[Fig. 19]	187

INTRODUCTION

The focus of this thesis is the life and work of Scottish-born artist, James McLauchlan Nairn during the period of his residence in New Zealand from 1890-1904. Its concerns are twofold: to document aspects of Nairn's life during these years and to discuss his work from this period within the contexts of his Scottish origins and contemporary developments in New Zealand art.

Nairn's association with the Glasgow Boys prior to his arrival in New Zealand has long been recognized. However, the precise nature of that relationship and its implications for his subsequent development as a practising artist within New Zealand have only recently been fully realized.

Interest in the last decade among art historians in a range of national schools and local and regional traditions has returned to prominence the Glasgow Boys, including James Nairn. In reviewing archival material on the Boys, Nairn, who hitherto had been regarded as a peripheral figure, has emerged as taking an active rôle and making a significant contribution. Roger Billcliffe in comparing Nairn's achievements with those of his confrères over this period, was led to conclude that Nairn was in fact a "senior member" of the group in the years prior to 1890.¹

Nairn's activities in Scotland have already been considered elsewhere.² Briefly, his initial introduction to the group of young men with whom he was to identify came through life classes he attended in the studio of W.Y. McGregor in the early 'eighties, while enrolled as a student at the Glasgow School of Art.³ In succeeding years he remained in contact with various 'Boys', renting a studio in central Glasgow close to his colleagues and within walking distance of the Glasgow Art Club to which he was elected at the end of 1883.⁴

Although Nairn began exhibiting as early as 1879, membership of the 'exclusive' Glasgow Art Club immediately brought him a certain degree of respectability as an

artist. From about this date he came to the notice of the press, and his work was discussed increasingly in contemporary art reviews.

From the early 1880s Nairn regularly spent summers away from Glasgow on painting trips, invariably in the company of other artists, in locations within Great Britain.⁵ On one known occasion, some time in 1882, he travelled to the continent.⁶

However, by the late 'eighties his interests had diversified considerably. In the two-year period prior to 1890, Nairn was involved in a number of public decorative programmes in Glasgow with other Boys, including James Guthrie, John Lavery, E. A. Walton, George Henry and E. A. Hornel.⁷ He also began working as an illustrator.⁸

At the time of his departure for New Zealand in September 1889 Nairn was nearly thirty years of age and with every prospect of continuing his career in Scotland as a professional painter.

Chapter One

NEW ZEALAND - THE EARLY YEARS

Arrival in Dunedin - residence in Wellington

In September 1889, on the eve of James Nairn's departure for New Zealand, the Glasgow weeklies Quiz and The Bailie carried news items regarding his forthcoming visit to the antipodes. Both papers stated that he was making the voyage on account of his health and that after what was described as a "protracted" stay in New Zealand, he would return to Scotland.¹ The Bailie went as far as to outline details of his return passage via Australia and Japan.

A subsequent news item published in the Mataura Ensign following Nairn's arrival in the colony explained that the reason Nairn had chosen to recuperate in New Zealand was "principally" due to the fact he had family members already living in the colony.² Almost prophetically, this report concluded that "It will be a pity if he cannot be induced to pitch his camp some where in this colony, where subjects for the painter are so numerous and varied".

These newspaper reports make clear that it was never Nairn's original intention on his departure from Scotland to remain permanently in New Zealand. Even after his arrival it was apparently some time before he came to reconsider his original plans. Chapter One documents Nairn's movements and the activities in which he was engaged from 1890, the time of his arrival in New Zealand on the *Forfarshire*, up until the end of 1892, by which date he appears to have fully integrated into life in colonial New Zealand.

On 3 January 1890, Nairn arrived in Dunedin, New Zealand.³ The voyage out had not been uneventful. In a report compiled by Nairn, published in the Otago Daily Times, he wrote of the massive storms that had been encountered and how in one storm the decks of the ship had been awash and the superstructure severely

damaged.⁴ An accompanying report described how he had occupied his time during the passage, working on a portrait of the ship's captain which was considered an "excellent likeness" and producing a series of sea and sky studies which he hoped to exhibit in Dunedin.⁵

On disembarking in Dunedin, Nairn was met by the local art dealer and fellow Scot, McGregor Wright.⁶ He spent seven months in the southern regions of the colony before continuing on to Wellington by coastal steamer at the end of July.⁷ While in the south he divided his time equally between Maitaia and Dunedin.

Nairn's arrival in Dunedin coincided with the fiftieth anniversary of British sovereignty over the colony. Although for some years New Zealand had been suffering the effects of world-wide depression, the occasion gave the local European population an opportunity to take time out from recent economic problems to review the achievements of the last fifty years since "the long reaching arm of Great Britain [had] stretched out and grasped the fairest land in the world for its own".⁸

As her contribution to the anniversary celebrations, the city of Dunedin hosted the New Zealand and South Seas Exhibition over the summer months of 1889-90. This exhibition was to be on a larger scale than any previous one staged in New Zealand. There was to be a strong Maori and Pacific Island component to the exhibition. Special efforts were made to attract exhibitors from outside New Zealand, particularly the eastern states of Australia. The actual success of the exhibition may be measured by the public response of more than 600,000 visitors over the four-month period.⁹

The Fine Arts Committee for the exhibition was responsible for bringing together a comprehensive collection of works from New Zealand, Australian and British artists for exhibition. The committee received wide commendation for their efforts especially for seeking to secure the British loan section. It was felt that local artists could only benefit from seeing such work. For some considerable time it had been generally recognized that although artists working in New Zealand were

favoured by an "abundance and variety" of subject matter to explore, they were greatly disadvantaged in comparison with their colleagues working overseas because of the lack of opportunity to study work at first hand from the world's major art collections.¹⁰ The art critic of the Evening Post noted how "the Dunedin exhibition afforded the opportunity to our local painters of studying the methods of men who had received a more thorough training than it is possible to obtain in the colony".¹¹

Nairn, who visited the exhibition several times while in Dunedin, concurred with these expressed opinions. On at least two occasions he referred to the importance of the British loan section for New Zealand artists. In a paper read to the students of the Otago School of Art in July 1890, en route to Wellington, he discussed in some detail the merits of Watts's portrait of Tennyson, a painting which had been on exhibition.¹² He singled this picture out as an example of the type of work that should be studied by the students. Two years later, he again referred to the exhibition in his opening remarks to the first meeting of the Wellington Art Club in September 1892, when he delivered a paper on the 'Progress of Art in New Zealand'.¹³ At this time he reminded all those present of the positive effects the exhibition had. "Progress", he said, "has been notable since we had the benefit of examples of good sound training by good men, exhibited at the Dunedin Exhibition of 1890".

Nairn, therefore arrived in Dunedin at a propitious time for the development of the arts. It might be said that his introduction to New Zealand at Dunedin in 1890 was timely, and perhaps even provided him with a degree of celebrity status. As a newly-arrived artist from Scotland, his opinion on the representation of British art at the exhibition was also one which was valued and sought after by the local art community.

While still in Dunedin and before leaving the city for Maitāwhiri, Nairn was invited to show to a select audience the work that he had completed while on board ship. David Con Hutton, head of the Otago School of Art, who had already seen the

sketches and been impressed by them, arranged for a dinner to be held where they could be shown informally. W. M. Hodgkins, Professor J. H. Scott and A. H. O'Keeffe, leading members of the art community in Dunedin were among those present.¹⁴ David E. Hutton, son of Con, recalling this particular evening, described the pleasure Nairn's work had given. He recalled how "They all enjoyed seeing those bright sunsets, sunrises and stormy records and the masterly treatment of the work".¹⁵

During the autumn of 1890 Nairn travelled south to Maitāwhiri to visit his sister, Isabella MacGibbon, who had been living in New Zealand for over twenty years. Isabella was a great deal older than James and had emigrated to New Zealand following her marriage to Thomas MacGibbon of Maitāwhiri in 1867.¹⁶ As mentioned earlier the reason Nairn had chosen to come to the other side of the world to recuperate and improve his health was partly because he had family already living here. Besides his sister in Maitāwhiri, he also had a married brother living in Wellington whom he planned to visit.¹⁷

It is probable that the years immediately prior to his departure in 1889 had been difficult ones for the Nairn family in Glasgow. In 1887 the family home at Bearsden was sold and the contracting business of John Nairn and Son in Glasgow was transferred into other hands, although it is probable that the family retained considerable interest in the firm.¹⁸ At the end of the following year Nairn's father, Archibald, died.¹⁹

His bereaved mother, Catherine, may have felt that this was a time when ties with her children living outside of Scotland should be strengthened. She knew that at her age that she was too old to undertake such a long voyage. However, her son, James, still unmarried and in need of a complete break, might go.

Nairn remained with his sister until the end of July, during which time he also returned to his painting. In one of the large wooden storage sheds behind the general store run by the MacGibbon family overlooking the Maitāwhiri River, he set

up a make-shift studio where he could work and store his finished paintings. A short report on Nairn published in the Mataura Ensign, dated 4 July 1890 describes the work in hand. The number of paintings shows that this was a very productive period for him. Listed works included portraits of his Southland relatives and other titles suggest that he was working on landscapes, exploring new subject matter within the vicinity as well as making a painting trip into the lakes region of Central Otago.

The question arises as to when did Nairn seriously entertain the idea that he could make a life for himself in New Zealand as a practising artist. After all, before continuing on to Wellington, Nairn had explained in an interview reported in several Dunedin newspapers that "lack of time" prevented him from extending his stay in "our beautiful country".²⁰ However, initiatives taken by him in the weeks and months following his arrival in the capital do suggest that he was considering revising his plans for departure. Certainly by the end of 1890, when he put his name forward for the council of the NZAFA, he had probably made up his mind, that he would remain in New Zealand, at least in the short term.

Following his arrival in Wellington Nairn rented a studio in the central city.²¹ It was at this location that many of the local art community first remember having seen his paintings and even in years to come they could recall quite vividly the impression they had made. Mrs Tripe wrote of her visit to the "little upper room in Manners Street" in an article published in Art in New Zealand in 1928.²² She described at that time her initial reaction to the work she had seen, named her preferences and concluded, "At last one felt that one was seeing something worth while".²³

The enthusiastic response of the local art community to his work must have been more than encouraging. From within their ranks he may have perceived that there was a nucleus of people who were not only appreciative of his work but were well-informed generally about recent artistic developments. He could not hope to replace the active interchange of ideas he had known with the Boys in Glasgow during the eighties. However, he may have felt that if he should decide not to return

to Scotland, he would not find himself completely isolated and working in an artistic vacuum. Moreover, in Wellington as in Dunedin within the small art community, Nairn not surprisingly soon attracted attention. Within the first year of his arrival in Wellington, Nairn had risen to prominence in the Academy. By the end of his second year he had obtained the security of a teaching post, founded the Wellington Art Club and received patronage from leading figures in colonial society.

In the weeks leading up to the annual exhibition of the NZAFA, Nairn put his name forward for membership to the Academy, thus opening the way for him to exhibit at their exhibition in October. According to the catalogue for the exhibition Nairn submitted seven paintings and a frame of sketches.²⁴ He must have been more than gratified by the extensive coverage his work received in the local press. The two major dailies devoted half a column to a discussion of his work. One painting was singled out by them for special mention, no. 78, Old Garden in Glasgow. The critic of the Evening Post went so far as to declare the small oil the "cleverest piece of painting" in the entire exhibition.²⁵ The picture remains untraced, but from reviews it is clear that it represented in many ways those tendencies which have since come to be seen as characteristic of the Glasgow School: a single figure subject in a kitchen-garden setting, executed in broadly handled brushwork and subdued colour tones.

Less than five months after his arrival in the city, Nairn was proposed and duly elected to the eight-man council of the NZAFA at their annual meeting in December 1890.²⁶ Election to the council of the NZAFA gave Nairn the opportunity to work within a recognized art body. He worked tirelessly for the Academy over the next fourteen years, four of these years as vice president, with the exception of 1894, when he stood but was not returned to office.

The media made much of the events surrounding Nairn's non-election in 1894. The periodical Fair Play which reported the annual meeting of 1893 at some length, quipped, without any real justification in the circumstances, that "There is a growing

idea that there is too much Nairn about the Academy", a statement which suggests that Nairn dominated the proceedings of the NZAFA.²⁷ However, the minutes of the NZAFA clearly show that this was not in fact the case. They indicate how Nairn took the responsibility of his office on the council of NZAFA seriously and with due decorum, that he regularly attended meetings and that any proposals raised by him during the course of the proceedings went through the recognized channels. Moreover, throughout the period he was on the executive, he willingly served on various sub-committees as required, including the hanging committee of the annual exhibition, an arduous and often unrewarding job.

However, it was only after almost eighteen months in Wellington, in December 1891, that the Education Board offered Nairn the opportunity to set up life classes within the Technical College on an informal basis for the coming year.²⁸ Nairn was a firm advocate of life study for all students of art irrespective of what discipline they finally wished to pursue. In agreeing to conduct life classes he was only undertaking a course of study which he believed to be "the basis of art".²⁹ A. D. Riley, the head of the school, had probably been working towards this development for some time. However the idea of introducing further classes into the curriculum had to be delayed until the school's new building was completed simply due to lack of space. After the opening of the building in August 1891, Riley had probably faced considerable resistance from the board to his proposal and this may account for the unusual arrangement of payment made initially to Nairn by a government-run institution.

Before his appointment to the staff of the Technical College, Nairn had probably been casting round in his mind for something that he could do that would bring him in a regular income. In September 1891 Nairn's brother Archibald, with whom he had been living since his arrival in Wellington, was declared bankrupt.³⁰ Little is known of Archibald Nairn save that he had immigrated to New Zealand sometime in the mid-eighties and worked as chief clerk with the firm of auctioneers, George Thomas and Company, in Panama Street.

No doubt even before his arrival in New Zealand, Nairn had been aware of his brother's financial problems, since John Nairn and Son of Glasgow was a major creditor.³¹ Following his brother's bankruptcy when any assets that he may have had, except for a few personal items, would have been stripped from him, Nairn, judging from recollections, always generous by nature, probably felt obliged to offer more financial support to him and his family.

The establishment of life classes in Wellington was by no means a first for the colony. Rather Wellington was only implementing a course of study that had been available in other centres for some years.³² For example the Otago School of Art had been running life classes since the early 1880s.³³

At first, classes were held in the afternoons, but as more teaching time was offered Nairn during the year, they were rescheduled to the mornings.³⁴ Admission to the life class was far from automatic. Most students had to follow a prescribed course of study before entry, undertaking classes at an elementary and advanced level in general drawing and modelling.³⁵ According to F. de J. Clere, life classes were conducted on very "formal" lines.³⁶ He recalled that Nairn was always reserved and spoke little while the sessions were in progress and certainly never to the model with whom he seemed to have conducted some undisclosed sign language to end the pose.

Riley was fully aware that Nairn was an asset to the school. Although Nairn had no formal qualifications as such, a fact that he was made acutely aware of at times, his training at the Glasgow School of Art over a four-year period during the early 1880s, and wide experience as an exhibiting artist within the United Kingdom from that date, more than compensated for any lack thereof.³⁷ In many ways Nairn as art practitioner was the perfect foil to English-born Riley the art educator. These days, Riley is less well known than Nairn, however, during the 'nineties, both Riley and Nairn, worked tirelessly for the promotion of the fine arts, not only within the Technical College but also in the wider Wellington region. Both served together on

the council of the NZAFA as well as other committees relating to the fine arts including the Wellington Art Club.³⁸

In 1892, with the full support of his closest colleagues, Nairn formed a club for practising artists, amateur and professional. In so doing he was providing the local art community in the Wellington area with opportunities available to those in the other main centres in New Zealand and Nelson where similar groups had already been established.³⁹ Nairn made it clear from the outset that the club had not been set up in opposition to the Academy. The fledgling club was, as he put it, only "filling a want which the Academy did not provide at present".⁴⁰ Although there have been statements made to the contrary, there is good reason to take Nairn's word on this, since most of the members of the club were like himself already members of the NZAFA and continued to be so.⁴¹ C. D. Barraud, then president of the NZAFA, was elected an honorary member.⁴²

The inaugural meeting of the Wellington Art Club was held on 21 September 1892. Twelve members were present with Nairn presiding. Nairn was no newcomer to this type of organization. He was familiar with their running and thrived on the challenge they involved. In Glasgow in the early 'eighties he had been affiliated to a number of small working groups including the St Mungo Club, the Black and White Club and the Palette Club of which he had been a founder member.⁴³ It was with these groups that Nairn had identified before his election to the Glasgow Art Club.⁴⁴

Unlike the small clubs that Nairn had been associated with in Scotland, the Wellington Art Club was open to both male and female artists. By way of regular monthly meetings, the club offered its members a forum for discussion and an organized programme of activities. Sometimes meetings were convened in the rooms of the NZAFA. A special agreement had been made with the Academy for the use of their facilities.⁴⁵ Frequently, however, members met informally in the home of another.⁴⁶ In the first years of the club, an annual exhibition of members' work was held.⁴⁷ This gave members the opportunity to exhibit work that they had carried out during the course of the year for their own advancement. It also gave them the

chance to compare their progress with exhibits from affiliated art clubs in New Zealand and Australia.⁴⁸ Over the summer months the club went voluntarily into recess.

In Glasgow Nairn had followed what was the long-established practice among Scottish painters in spending summers away from the city, working *en plein air*, seeking out subject matter suitable for working up in the studio during the long, dark winter months back in the city. In New Zealand he rigorously re-established this practice.

In his first summer in Wellington Nairn explored the lush countryside immediately to the north of city. In February 1891 Nairn toured the area in the company of F. W. Haybittle, his brother's employer, seeking out locations from which to paint.⁴⁹ With Haybittle he discovered the delights of the small settlement of Pauatahanui on the eastern arm of Porirua Harbour. Here they probably put up at the local accommodation house, which was owned at that time by the Pinkerton family and where Nairn stayed on many return visits during the 'nineties until he found a cottage similar to the one at Silverstream, on the other side of the inlet at Golden Gate, Paremata.

It was probably also at this time that Haybittle introduced his cousin Charles Haybittle, who ran a dairy unit at Silverstream in the Hutt Valley, to Nairn. However, at what stage an arrangement was reached with Charles Haybittle, whereby Nairn could use the property as a base for painting, is unknown.⁵⁰ Yet it must have been well before 1894, when Haybittle and his family vacated Pumpkin Cottage for Nairn's exclusive use, since Maurice Crompton Smith remembers Nairn, along with his brother Archibald and his family camping by the Hutt River prior to that date.⁵¹

The area north of Wellington was ideal for Nairn, providing a wealth of visual source material for his paintings, yet within easy access of the city. During the summer of 1892 at Moonshine, several kilometres from Pauatahanui on the Judgeford Road, Nairn began working on his first large exhibition piece to be carried

out *en plein air* in New Zealand, Changing Pasture - Noon (Figure 1, catalogue no. 4). Later that same year when he exhibited the fine naturalistic landscape at the annual exhibition of the Academy, it was purchased by the new Governor of the colony, Lord Glasgow, for his own personal collection and it drew considerable comment.⁵²

Lord Glasgow and family had arrived in New Zealand in June 1892 for a five-year term and hailed from the same part of Scotland as Nairn. Following his early retirement from the navy Lord Glasgow had returned to his estates south of Glasgow and in succeeding years became much involved with the affairs of that city. He was a man of wide interests and a generous patron of the arts. As an extraordinary member of the Glasgow Institute of Fine Arts, the largest exhibiting society within the city, he would have been aware of recent artistic developments.⁵³ He would have been familiar with work of the Boys, collectively and individually, which he would have seen on exhibition at the Institute throughout the 'eighties.

Recognition by a man of Lord Glasgow's status and influence may have provided a personal stimulus to Nairn and almost certainly the acquisition of such a large painting by him must have enhanced Nairn's contemporary reputation as a painter within New Zealand. Glasgow was a generous patron to a number of local artists during his term of office and not least of all to Nairn, to whom he extended not only further patronage but also sponsorship and friendship.⁵⁴ With some degree of satisfaction, Nairn must have reflected that in coming to New Zealand and then deciding to stay, he had not necessarily cut himself off altogether from his background. At the same time the colony provided him with some opportunities that may not have been available to him should he have remained at home in Scotland.

By the end of 1892, less than three years after his arrival in New Zealand, Nairn had become increasingly involved in colonial society. Within this comparatively short period of time he had secured a teaching post and established a reputation as a practising artist within the colony, received extensive coverage by the press and been favoured by important patronage.

Chapter Two

LANDSCAPES

James Nairn's major preoccupation as a painter was landscape. Unlike his confreres in Glasgow whose commitment to *plein-airism* was largely confined to the 'eighties, Nairn's early enthusiasm for working directly from nature continued throughout his life.

Chapter Two discusses developments in Nairn's landscapes, including seascapes, cityscapes and modern life themes, painted during his New Zealand years. It examines Nairn's approach to working in an environment very different from any in his previous experience. However, it also demonstrates how his attitudes to landscape were governed by ideas established prior to his arrival in New Zealand, during the period of his association with the Glasgow Boys in the 1880s.

Artists identified by Nairn as having a role in his development as a painter of the land include Jules Bastien-Lepage, Camille Corot, John Constable and Cecil Lawson.¹ The influence of Bastien-Lepage, which has been well-documented with regard to the Glasgow Boys, was principally in respect of rural life themes and therefore will be considered in Chapter Three, The Depiction of Rural Life.² Corot, with other contemporary French painters, has also been widely acknowledged as a significant influence on the development of Scottish painting during the second half of the nineteenth century.³ However, the influence of John Constable, whom Nairn described as "the real founder of the present French and English schools of landscapists", and of Cecil Lawson, whom he considered to be Constable's "disciple", has been almost overlooked in connection with the development of the Boys, even though the work of both artists, particularly of Lawson, was well-known in Scotland and much discussed during the 1870s and 1880s.⁴

Lawson, whose family had retained strong ties with Scotland, was probably responsible for drawing his contemporaries' attention to Constable's contribution to landscape painting and the development of naturalism.⁵ He had studied Constable's working method and recognition of Lawson's work in London may have encouraged his colleagues in Glasgow to also identify with Constable, as an early exponent of *plein-airism* and their natural precursor.⁶

Interest in Constable shown by the Boys may be traced initially to the work of E. A. Walton in his general approach to landscape painting and in the specific motifs adopted by him in work of the late 'seventies and early 'eighties. For example, comparisons have been made between Walton's A Summer's Morning of 1879 and Constable's Boat Building at Flatford of 1814.⁷ The overall harmony of greys and greens in Walton's painting and the contrast of the silver light on the water and the dark tones of the boats have been shown to have possible antecedents in the earlier work by Constable.

Walton's early landscapes have been considered unusual in a Scottish context for the period.⁸ His use of colour and handling of paint has been seen as very different in approach from the style of artists of the previous generation, trained under Scott Lauder.⁹ His selection of subject matter was "quite at variance" with the established conventions in landscape painting which went back to Sir Walter Scott, whose writing had inspired painters with a vision of Scotland as "the land of the mountain and the flood".¹⁰

Walton was not alone in his preference for landscapes with "human associations" found in the work of Constable, it was an identifiable trend in the work of all the Boys.¹¹ The Boys' increasing interest in detailing specific local effects in their paintings, such as the weather, the hour of the day and the seasons, may also be traced to Constable's example. Titles selected by the Boys for their paintings often denote temporal themes.

Constable had a significant impact on Nairn. His approach to landscape painting was not only to have practical applications for Nairn, as we shall see, but it was also to be a catalyst in stimulating and consolidating Nairn's ideas on landscape painting into a sound theoretical basis. Nairn's statements on landscape painting delivered in New Zealand reflect Constable's considerable influence.

Nairn's most important statement on landscape painting must be 'Some Notes on Landscape Painting', published in the New Zealand Mail in April, 1896. In this article he outlined his professed views on landscape painting as a method of approach for the potential student of art. First, he cautions that "too much theory" is not always "helpful".¹² Nothing, he contends, can replace the observation of nature. The well-remembered directive, "always go direct to nature for your work, and you cannot go wrong" was central to his thinking and to all he taught.¹³ In offering this advice Nairn was only restating ideas that had been in circulation since Constable. Constable had taken seriously Reynolds's dictum that "Nature is, and must be, the fountain which alone is inexhaustible; and from which all excellencies must originally flow", adapting his mentor's ideas to suit his own philosophy of art and painting practice.¹⁴

Nairn warned the would-be student to be ever mindful of the fact that landscape painting was not "view painting" or "painting portraits of places".¹⁵ A painter must be selective in his choice of subject matter. Nairn advised the student to follow the example of Constable and Corot whose preference was for the beauty of intimate landscapes. The grand view or panorama should be disregarded, and significantly he argued his case for this in terms of a purely New Zealand context. Nairn concluded: "Constable and Corot and Lawson, and many others I could mention, would never have thought of painting The Sounds".¹⁶

A comparison of Nairn's working method during the 'nineties with Constable's demonstrates those areas where Nairn made a thorough analysis of that artist's technique in order to bring to his own those qualities which he had appreciated. To

begin with, Nairn frequently worked on a dark-toned ground. Constable had deliberately adopted this working method early in his career to establish what he termed a "tonal standard".¹⁷ Constable varied his application of paint in order to describe the true nature of individual motifs within his paintings.

Nairn in his large oil painting Changing Pasture - Noon, in endeavouring to come to terms with the nature of the local flora, has sought recourse to Constable's approach of varying his articulation of paint to describe the character of the landscape. In his painting, each species, from the last remnants of the once magnificent lowland swamp forest originally covering the whole area north of Wellington, to the introduced gorse already encroaching on the pastureland established by the first settlers in the district, has been examined as to its true nature and described accordingly.

For Constable it was beholden on a painter to describe the landscape he saw not only from his own individual response to the scene before him, it was also necessary to describe the true appearance of what he represented. In other words the artist must 'explain' his observations, he must demonstrate pictorially their true nature and the specific conditions prevailing at the time the picture was painted.

In Changing Pasture - Noon, Nairn describes the New Zealand countryside on a fine mid-summer's day. In coming to terms with his new environment, Nairn has identified through observation, those aspects which he has considered to be characteristic of the time of day and the season. For instance he has taken account of the clarity of the air in New Zealand on a fine day and the strength of the noon-day sun in summer, factors which contribute to the apparent blueness of the sky, the fine definition of forms and the corresponding intensity of the shadows cast.

Significantly, when Nairn first exhibited his large landscape at the NZAFA annual exhibition in September 1892, he received commendation for capturing the quality of New Zealand light from the press. While the Evening Post conceded that the picture did have merit, their critic censured Nairn for what were perceived as

digressions from the recognized conventions of landscape painting. Exception was taken to the intensity of colour throughout the composition. The shadows of the surrounding low-lying hills were considered too deep, the sky too blue. The reviewer considered the "very blue sky, with but little gradation, and the distant hills rather too blue perhaps, mar an otherwise good picture".¹⁸ However, the New Zealand Mail realizing Nairn's achievement, gave him credit for his "good grasp of the values of New Zealand scenery, and the powers of its clear air". The reviewer continued,

"His colouring should be a revelation to those who can appreciate the blue and purple depths of which the New Zealand welkin is capable. His masterly treatment of light is particularly noticeable, the cloud-flecked sky quite glowing in the heat of the noon-day sun, whose very intensity of radiance throws into vivid depth the cooler forest shades".¹⁹

The definition of the effects of atmospheric phenomena was a continuing feature of Nairn's New Zealand landscapes. In his series of watercolours of harvest scenes dating from the early 1900s, painted while staying with his sister in Southland, Nairn focusses again on sky effects. In Oatfields, Otago (Figure 3, catalogue no. 128) of 1901 he describes cumulo-nimbus clouds gathering before a late afternoon shower, on a peerless summer's day. A farmer with a hay-rake, in anticipation of the coming storm, wends his way homeward in the company of a young girl. Notable in these paintings is the remarkable clarity of colour, coupled with Nairn's interest in using the 'white' of the paper to effect. The contrast between the golden hues of ripening grain and the intense blue of the sky, illustrates Nairn's on-going concern in his paintings to describe the brilliancy of New Zealand light.

Many artists trained in the Northern Hemisphere were however, reluctant to recognize the clarity of the New Zealand light in their work.²⁰ Yet the 'light' factor does have important implications for the painter of the land in this country, and therefore needs to be examined.²¹

First, the relatively clear atmosphere, due to the absence of pollution or 'scattering matter' in this part of the world, permits more direct and unfiltered light through the atmosphere. The clarity of the air in turn gives rise to other factors. Apart from the incredible 'blueness' of the sky on a fine day, due to the fact that ultraviolet rays are not dispersed over a wide area as they pass through the atmosphere, light also affects the intensity of shadows, the definition of forms and the general enhancement of the colouring of the landscape.

New Zealand's latitude from the equator is also significant. For example Wellington in comparison with Glasgow is fifteen degrees nearer the equator. This means that the sun's rays are not only more intense due to the clearer atmosphere and less 'scattering matter' to disperse the sunlight, but also that at any one time of year the higher elevation of the sun results in such effects as shadows being correspondingly shorter than at a higher latitude.

The difference in latitude and the clarity of air combine to produce an effect of making light reflected on water appear extremely bright. Early writers were well aware of the apparent effect of 'irradiance' on the water and wrote describing the intensity of the light factor, equating its sparkle with that of "glass".²²

During the New Zealand years located seascapes rival landscapes.²³ Seascape had always been popular subject matter with Scottish artists. Certain Scottish artists specialized in the genre. Colin Hunter, R. W. Allan and William McTaggart, to name but a few of Nairn's near contemporaries, made their living almost exclusively from marine paintings. It is not surprising, therefore, with this background, to find that Nairn's earliest works, painted in his teen years and before any formal training, were in fact studies of the sea. Two small watercolours both dating from 1878 show small craft on the water, probably on the Clyde.²⁴ Catalogue entries in the 'eighties in

Scotland indicate that Nairn continued with his initial interest in the sea, shipping and coastal scenes.

The four-month voyage to New Zealand provided Nairn with a concentrated period of time confronted by the sea and Nairn showed continued interest in the sea following his arrival in New Zealand. Certainly the number of his small oil studies and watercolour sketches suggest a renewed enthusiasm for seascapes and a knowledge of Whistler's seascapes in particular. In his undated oil study entitled Barrett's Reef, Wellington (Catalogue no. 96) the simple compositional means by which he has organized his composition in a series of strong horizontals and the consistent low tonality of the painting appear to relate to something he may have appreciated in Whistler's carefully analysed studies of the sea which he specialized in during the 1880s, such as the Angry Sea of 1884.²⁵

The theme of Barrett's Reef is also the angry mood of the sea. In this painting Nairn shows in the background of his composition a steamer ploughing its way through heavy seas at the height of a southerly gale, past the partially-submerged reef which extends into the sea at the heads of Wellington Harbour, shown in the foreground of the painting.

In The Wind Blows of 1915 Katherine Mansfield recalls Barrett's Reef. In her short story she describes a ship leaving the comparative safety of the inner harbour during a storm and heading for the open sea. She describes the ship being buffeted by the wind "making for the open gate between the pointed rocks" of the reef, similar to the portrayal by Nairn in his painting.²⁶

Katherine Mansfield's memories of the ever-changing mood of the Wellington Harbour closely mirror in words the images expressed by Nairn's brush. For both writer and painter the "deep brimming harbour shaped like a crater, in the curving rim of hills" appears to have provided "a continually new sensation" on which to draw.²⁷ Although Nairn travelled out of Wellington frequently during his fourteen-year period in New Zealand on painting excursions, it was Wellington

Harbour, in particular, that was to become his major preoccupation after Silverstream.

One reason for this was the harbour's immediacy. It was so much a part of the city and visible from all vantage points. For Wellingtonians of this period the harbour was of particular significance since it was not only their link with the rest of the colony and the outside world, with road access to the hinterland to the north still limited, it was also a place for recreation.

However, in taking the harbour as a major theme in his work of the 'nineties, Nairn was in fact merely following the example of other artists since the first days of European settlement, who had made one of the busiest ports in the colony also the focus of their attention.²⁸ In the years prior to Nairn's arrival in the colony for instance, artists John Gibb and David Turner produced a series of large oil paintings of Wellington Harbour.²⁹ However, if we compare their approach with Nairn's it becomes apparent that these artists were mainly interested in rendering graphic detail in the tradition of previous well-known topographical painters, including Charles Heaphy. Nairn, on the other hand, as has already been clearly demonstrated with respect to landscapes, was primarily concerned with conveying a specific outdoor effect.

In paintings such as Wellington Harbour of 1902 and Wellington Harbour of 1894 (Figures 4 and 5; catalogue nos. 78 and 64), incidentally painted practically from the same viewpoint, Nairn illustrates how sunlight and time of day can make a dramatic difference to a particular scene and how it is interpreted by the artist. In his watercolour of 1902 the composition is made up of allover harmonies of pale blue. The early morning mist still hangs over the surrounding hills shrouding them, yet giving form to the shipping, wharves and buildings silhouetted against its insubstantial mass. The sea is calm, indicated by flat washes and a few short horizontal brushstrokes.

In the small oil Wellington Harbour of 1894 Nairn describes a later hour of the day. The mist has long since disappeared. The surrounding hills have taken on their

characteristic outline and uniform brown colour. A breeze has risen and the sea has become choppy. The sun, high overhead, shines directly onto the water and the strength of its reflected rays Nairn has rendered as a pool of 'white light'.

Wellington Harbour of 1894 is clearly an experimental work. It is one of the first paintings we know of where Nairn attempts to visually record the natural phenomenon of 'irradiance'. In considering ways to treat reflected light, Nairn may have consciously referred to painters known to have worked extensively on the effects of sunlight on water. For example the English painter Philip Wilson Steer, was concurrently engaged in resolving problems similar to those that Nairn now faced.

Although Nairn had worked on the Suffolk coast during the early 'eighties, he had probably had no direct contact with Steer. However it seems more than likely that he would have been familiar with the type of work that Steer was doing during the late 1880s through his association with the New England Art Club, of which Steer was a founder-member, prior to Nairn's departure for New Zealand.³⁰ There is also the possibility of indirect links with Steer through Fra Newbury, who was so influential in promoting the Boys following his appointment to the Glasgow School of Art, and who spent summers with Steer at Walberswick from the mid-1880s, adopting to a lesser degree his flecked painting style.³¹ Furthermore Nairn could have kept abreast with developments in Steer's work during the 'nineties, since he received considerable coverage in the art journals of the period.³²

If we compare Wellington Harbour of 1894 with any of a number of paintings by Steer of 'girls on the pier' at Walberswick dating from the late 'eighties and early 'nineties, we can see that in general terms Wellington Harbour of 1894 seems to owe something to Steer. In the depiction of a woman promenading, the concentration on primary colours, especially red and blue, a combination favoured by Steer, and their juxtaposition is reminiscent of the colour schemes characteristic of many of Steer's inhabited seascapes. Nairn's handling of paint is however much bolder. The great

shard of white impasto in the centre of the composition to represent the reflected light and its intensity, contrasts with the softer streaks of broken colour described by Steer working in the more diffuse atmospheric conditions of the north-east coast of England.

Similarly, worthwhile comparisons may be made between their studies of children playing on the beach. Nairn's small undated modern-life seascape entitled George Norton's Boat Building Premises, Esplanade, Wellington (Figure 6, catalogue no. 108) and Steer's Children Paddling, Walberswick, c 1889-94, consider the same subject matter: children playing and paddling at the water's edge.³³ In their paintings the children are shown within the comparative safety of shallow water within the inner harbour. The blue of the sea makes up the largest area of the composition and the children in each painting, as is frequently the case in Steer's works of this type, are so pre-occupied in their own worlds they are unaware of being captured in paint.

Surviving scenes from modern life are few in number by Nairn and were probably done for his own pleasure, as the handful that do remain extant are mainly unsigned and undated. Nevertheless it seems more than likely that Nairn did work on many more since in recent years a beach scene was 'discovered' with signed pencil studies in the sketchbook of another artist.³⁴ There may have been others, for instance in his own sketch books which have not survived.

Modern life scenes were certainly not a new development within his oeuvre, rather as with his cityscapes, they were subject matter first explored in Glasgow.³⁵ To date Nairn's modern life scenes have solicited little comment in comparison with the amount of interest shown in similar scenes by his colleague, G. P. Nerli.³⁶ Nerli was one of the few artists working in New Zealand during the period of Nairn's New Zealand years with common artistic concerns. The extent of their friendship is unknown, however they were acquainted. Nairn had in his possession a watercolour study by Nerli of a Samoan which suggests that there was an exchange of more than pleasantries between the two artists, a fact that possibly reflects the degree of

cordiality existing between them.³⁷

Nerli's modern life scenes, like Nairn's, are also relatively small in size. Few in fact were painted in New Zealand. Most date from the late 1880s and his sojourn in Australia. Many of these are devoted to subject matter relating to the sea. They describe long expanses of sandy beach, peopled with family groups taking the air at seaside locations near Melbourne and Sydney.³⁸ In format they relate to Nairn's New Brighton Beach of 1893 (Catalogue no. 103) which he probably painted during the autumn of that year when he came south to Christchurch for the annual exhibition of the Canterbury Society of Arts.³⁹

New Brighton was a popular place for recreation for Cantabrians during the 'nineties. In his watercolour study of New Brighton Beach Nairn describes the sweep of Pegasus Bay looking north towards the seaward Kaikouras, obscured by haze. In the foreground of the composition a boy with a model boat and a girl with a spade in her hands converse. A woman strolls towards the viewer's space, her open parasol resting on her shoulder. The background figures engaged in various activities add immeasurably to the overall atmosphere of the painting. As the reviewer of the Otago Daily Times remarked, "the skilful grouping of [these] figures ... lost in the distance, deserve[s] to be noted".⁴⁰

Nairn and Nerli also shared a mutual interest in cityscapes. In their choice of subject matter for their paintings they demonstrate a definite interest in recording recent technological advances that were substantially to change not only our way of life but also the appearance of the landscape. In their paintings they introduced street lighting, powerlines and telegraph poles, fixtures which have been accepted as pictorial motifs, but which during this transition period were deplored as new-fangled intrusions by some artists and consequently consciously omitted from their work.⁴¹

In West Regent Street of 1884, for example, a painting known only from a contemporary black and white reproduction, Nairn describes the location of his

studio in central Glasgow at this date and demonstrates his early interest in scenes relating to urban life.⁴² The strong receding diagonals of the inclined street appear again in the painting of his New Zealand period Tinakori Road of 1898 (Catalogue no. 105). The motif of lamp-posts used to assist in creating the illusion of depth in his painting from the earlier period he subsequently assigns to the recently-installed telegraph poles in the later work, employed as a pictorial device to lead the eye into the composition.

In Tinakori Road of 1898 Nairn describes another scene familiar to him, since up until the end of that year he resided in Thorndon and for most of this period with his brother, Archibald and his family at 93 Tinakori Road. Even after this date, when he moved to live in Woolcombe Street on the other side of the city, he continued to retain a studio at an address in the area.⁴³

In his undated watercolour, Street Scene (Catalogue no. 110) Nairn features street lighting in colonial New Zealand. Likewise, Nerli, in Street Scene on a Rainy Night, c 1889, also looks at street lighting.⁴⁴ However, in his painting he introduces a novel element by attempting to describe artificial light from the incandescent bulb. His street scene is an extraordinarily expressive work and highlights this artist's interest, like Nairn's, in establishing a particular atmosphere commensurable with the prevailing weather conditions and the time of day depicted.

Strangely Nairn appears to have had no interest in depicting artificial light nor for that matter, night scenes. His preference was clearly for the natural light of day, in particular dawn, noon, and dusk. Frequently, as we have already seen in his depictions of Wellington Harbour, it was his habit to return to scenes that he had previously painted and describe them under different conditions. One landmark within the city he could see daily from his Woolcombe Street home was Mt Victoria, and in several paintings he explores the changing light reflected on its summit. In Mt Victoria of 1900 (Figure 7, catalogue no. 106), for instance Nairn depicts Mt Victoria at the end of a winter's day as the last rays of the sun glance the highest point. In the

foreground of the composition, a woman stands before two leafless pollarded trees, gathering flowers. Behind her the spire of St Peter's Church is clearly visible, silhouetted against the silvery light of the smoke-filled valley now in shadow. In the choice of colours and the expressive application of paint Nairn captures the true feeling of the tranquillity and peacefulness of the day's end. He carefully sets a scene and creates a particular mood.

Although it has been suggested that Nairn did not consider himself an impressionist, the Glasgow Boys as a group were recognized by their peers in Britain as impressionists in the terms of how impressionism was defined at this time in Britain and were admired and criticized in turn by them for their so-called "impressionist" style.⁴⁵ In an article published in the Art Journal in 1893, writers and artists responding on behalf of the Boys to an attack on their painting by the art establishment in Scotland reported in the Westminster Gazette, discussed "impressionism" in the context of contemporary British art.⁴⁶ In their opinion British Impressionism was not a "mushroom" growth of their counterparts working in France. Nor did they consider that French Impressionism should be regarded as the only viable one. In their view impressionism was concerned with one main aim "to present not a literal transcript of nature, but the impression or emotion which nature gives to the painter"; in the viewer "it should raise some genuine emotion in the mind". Style was not a contributing factor.

Ideas expressed in articles concerning impressionism such as 'Some Remarks on Impressionism' have been given credence as art historians reassess contemporary documents.⁴⁷ The definition of impressionism has widened to the extent that it has become recognized as a world-wide phenomenon with infinite variations and is no longer considered as essentially French. In its broadest sense impressionism has come to be understood by some as any painting that was non-academic and "not conforming to an established" mode "of picturemaking".⁴⁸ For the British impressionist creating a mood or the true sentiment of what had been observed by

the artist was the main criterion. Within this context Nairn must also be considered a true exponent of impressionist painting.

As a painter of the land, Nairn found New Zealand a constant challenge. In his landscape paintings he was continually seeking ways to redefine in paint the 'true nature' of the features of the local landscape. In so doing he was acknowledged in his own time for capturing the character of the New Zealand landscape, but most of all, the light.

Light it could be said was the main focus of Nairn's attention and the theme of his paintings whether landscape, seascape, urban or modern life: the clear light on a fine day, the effect of irradiance, or the mellow light of dawn or dusk - none escaped his scrutiny.

Chapter Three

THE DEPICTION OF RURAL LIFE

Throughout the 1890s and into the new century James Nairn worked on themes relating to rural life in New Zealand. While the settings for these paintings are specifically of local landscape, the pictorial motifs and choice of subject matter for these scenes have their origins in traditions established prior to his arrival in the colony by his association with the Glasgow Boys during the 1880s.

This chapter considers the development of rural life themes in Scotland during the 'eighties as they relate to the Boys and identifies the influences on them at this time. Nairn's rural life paintings from the 'nineties are compared with examples from this earlier period to illustrate the connections between his own work and that of his colleagues. His work from the later period, especially the significance of "Tess", will be considered within the context of developments in New Zealand art.

Artists who were to exert a formative influence on the work that has since come to be identified with the Glasgow Boys include Jules Bastien-Lepage and contemporary Scottish *plein-air* painters working in the lowland region of east Lothian. East Lothian artists such as D. W. McKay, John Robertson Reid, and Robert McGregor, who had been specializing in rural life scenes since the 1860s, had acquired a reputation for these themes with their younger colleague Arthur Melville.¹ As direct links between the East Lothian group and the Boys working at Cockburnspath have recently been re-established, the part this group played in the development of the Boys attitudes to the land and subject matter adopted by them in their paintings on rural life themes, becomes apparent.²

The East Lothian painters view of rural life was one drawn from experience, as they sought to define a "role for art through reidentifying with the land".³ Their depictions of the worker on the land were more 'honest' than many representations

of the period which tended to idealize country life, and they provided the Boys, their compatriots and natural successors, with an approach to rural life themes that did not seek recourse to anecdote or sentiment for its appeal.⁴

A comparison between McKay's Field Working in the Spring - at the Potato Pits of 1878 and Guthrie's Potato Pickers, Thorntonloch of 1883 painted during the first summer when the Boys as a group were located in Berwickshire, (Guthrie, Walton and Crawhall at Cockburnspath, Henry and Nairn at Eyemouth) clearly shows the influence that McKay exercised over Guthrie.⁵ In Potato Pickers, Thorntonloch, Guthrie has not only chosen to paint the same subject, women fieldworkers sorting potatoes stored for the winter, and from a similar low viewpoint, but he has absorbed aspects of McKay's painting techniques and his use of "tonal values", a feature of East Lothian painters' style derived from French and Dutch painting.⁶

However, if the painters of East Lothian provided the Boys with the approach and themes for their rural life paintings, it was Bastien-Lepage, whose work was exhibited both in London and Glasgow in the early 'eighties, who offered the Boys the pictorial means. During this period each 'Boy' made his own systematic analysis of Bastien-Lepage's work, studying and assimilating the various pictorial devices he used to give his paintings impact.⁷ Following Bastien-Lepage's example they experimented with working on a large scale and chose a suitable single-figure subject which was invariably placed close to the picture plane. They also adopted his individual painting style, a technique whereby brushstrokes were modulated to create an illusion of aerial perspective, and only worked on days that were conducive to rendering his characteristic cool colour tonalities.

Guthrie's A Hind's Daughter of 1883 exemplifies the way in which the Boys applied the compositional devices of Bastien-Lepage to subject matter drawn from their own experience in their paintings on rural life themes.⁸ In A Hind's Daughter, Guthrie describes a young country girl standing in a vegetable garden and, co-incidentally, a subject depicted by East Lothian painters, Robertson Reid and Melville in the 1870s.⁹ The girl has just cut a cabbage which she holds in her left

hand with the large knife held in her right. Following Bastien-Lepage's example, Guthrie has placed the figure of the girl close to the picture plane, silhouetted against a high horizon line. Depth has been created by varying the handling of paint, the foreground areas being more clearly defined in comparison with the background which was considered more broadly.

A Hind's Daughter was painted at Cockburnspath during the autumn of 1883, probably following the departure of the rest of the Boys for Glasgow. In deciding to winter over at Cockburnspath, it was Guthrie's intention, following the example of the East Lothian painters, to identify more closely with the country folk whom he chose to represent, an ideal, however, based on genuine concern for the people on the land and the appalling conditions in which they toiled.

Since the clearances in the Highlands from the 1770s the rights of the tenant farmer had been a continuing issue in Scotland. During the 'eighties, long-awaited legislation concerning tenure of lifeholders was finally passed.¹⁰ Prior to this date groups such as the Land and Labour League had been formed in Scotland specifically to agitate for better conditions on behalf of the people on the land. Significantly, Guthrie, with George Henry and John Lavery were members of this movement.¹¹ Whether or not other Boys, including Nairn, were also associated with the Land and Labour League cannot be confirmed. However, there is no evidence to suggest that Nairn's sympathies on land reform were other than those shared by his colleagues known to be within the movement.

Land reform was also an important issue in New Zealand during the 1880s. By this date much of the accessible land in the colony had been disposed of, and over the years, through a steady process of aggregation, large tracts of this land had come into the possession of a few wealthy landowners. Although the government of the day took measures to legislate to control what was perceived as a growing problem, it was not until the 'nineties, following the return to power of the Liberal party on a

platform of breaking up these big estates and encouraging closer settlement by assisting potential farmers on to the land, that a systematic programme of reform was introduced.¹²

The Minister of Lands for the Liberal government was John McKenzie. He was of Highland stock and as a boy had witnessed the privations caused by the clearances. However, his policy of putting "the small man on the land" was not just a political ploy based on old grievances, but one founded on sound economic sense since he realized that New Zealand needed to make better use of land resources.¹³ During the late 'eighties and early 'nineties it is believed that new settlers were leaving the colony at the rate of one thousand a month, due to their expectations for a parcel of land being quashed by inflated land prices generated by the previous government's ineffectual legislation. McKenzie felt certain that his policy of making suitable land available to those who wished to settle would reverse this trend.¹⁴

For Nairn arriving in New Zealand at a time of much political debate, the land issue could hardly have gone unnoticed by him. He, of all the Boys, was the one who continued to depict images from rural life and some of his most important statements in painting from his New Zealand period were scenes painted *en plein air* of the country folk at Silverstream, Pauatahanui, Moonshine and Paremata, north of Wellington.

Since the arrival of the first European settlers in the 1840s, these areas of flat land within the vicinity of Wellington had been set aside for farming. Many of the same families who had originally felled the native trees and broken in the land for pasture still lived in the area fifty years later. As a result of the wide-spread land clearance, flooding and erosion became a major problem. Quick growing exotics such as willow and poplar had to be planted for river control. Within a few years when orchards and flower gardens had been established around the pioneer cottages, the local landscape had been totally transformed, as it were, and took on what was

considered to be by the 1890s a distinctly "English" aspect.¹⁵

It remained a closely settled area made up of small owner-operated holdings - exemplifying the very style of settlement and type of farmer that McKenzie had advocated in his land policy.¹⁶ Subsequently social historians seeking contemporary visual resource material representative of land policy in New Zealand of the 1890s, have turned to Nairn's rural life scenes. Work carried out by him in the Hutt area has been seen by them as an evocation of the spirit of McKenzie's vision for New Zealand as a nation of small farmers. Paintings such as Hoeing the Crop (Figure 8, catalogue no. 131) have been used by them to illustrate the dream of every prospective small farmer: a scene of a man working his own land, his home, shelter for his crops and stock in the trees behind him.

Yet as we shall see, Nairn's view of rural life in New Zealand was highly selective and related also to his own Scottish background. The subject matter and motifs for his rural life paintings of the 1890s have their origins in traditions established prior to his arrival in New Zealand. The figure of the farmer in Hoeing the Crop for instance, seen by those seeking a purely New Zealand perspective as an ideal image of the New Zealand small farmer of the 1890s, exemplifies the way in which Nairn adapted an image first developed to describe the activities of the tenant farmer of lowland Scotland to a New Zealand context. That Nairn should have decided to depict a figure working in a garden setting in New Zealand, a theme already popular with the Boys and their predecessors in Scotland, and incidentally the subject of his own painting, Old Garden in Glasgow, seems to indicate that he was predisposed to a certain view of countrylife.¹⁷ It would appear that following his arrival in New Zealand he deliberately chose to work on subject matter that was already familiar to him.

Changing Pasture - Noon is another good example, the very title denoting Scottish origins. Although this painting has been described by his contemporaries who knew the precise location of the scene well, "as a quiet bit of woodland" and

who discussed the work in terms of those aspects which they considered to be representative of New Zealand, the compositional device of the shepherd driving his sheep between trees was one actually drawn directly from an earlier painting based on a pastoral theme entitled Moonrise (Figure 2), exhibited at the Glasgow Institute in 1889.¹⁸ This does not mean that Nairn's New Zealand paintings of rural life should be seen in the pejorative sense as derivative. Instead, by that date the means by which he approached his subject matter were defined by conventions formulated long before his arrival in New Zealand.

The motif of the country girl resting under trees tending cattle and driving animals was another image that Nairn reuses throughout the New Zealand years and which also has origins in his Scottish past. This particular motif was a variation on the theme of the country lass, introduced early into the repertoire of images developed by the Boys during the 'eighties, and almost a *leitmotif* in their work over this period.

The motif of the country girl standing under a tree was one also used extensively by British artists working in France who had derived their idea from Bastien-Lepage's image of Joan of Arc of 1879.¹⁹ Contact between the Boys and this group of British artists was close during the mid-eighties. Some of these expatriate artists were exhibitors in Glasgow at this time.²⁰ It is probable that Henry for instance, one of the Boys who was to develop the motif of a country girl under the tree and bring immediacy to this image in paintings such as Noon of 1885, by placing his figure of the girl in strict profile, drew his inspiration from this source.²¹

A comparison of Henry's Noon of 1885 with Nairn's Girl with Cattle of 1893 (Figure 9, catalogue no. 113), shows how reliant Nairn's representation of the following decade was on examples from the previous one as to content and technique. In both paintings a farm girl is shown in the foreground of the composition standing in the shade of a tree, stick in hand. The tree acts as a framing device to focus the viewer's attention on her and the stock over which she stands

guard, grazing drowsily in the sun in the background of the picture.

During the summer of 1893 Nairn embarked on a series of paintings based on Thomas Hardy's recently published novel Tess of the d'Urbervilles. What prompted him to move away from the idea of a general type of country girl to one identifiable with the literature of Thomas Hardy, remains difficult to explain. By simply assigning the specific title "Tess" to his image of the country girl he brought new meaning and association to this on-going theme. His previously unidentified country lass now took on the attributes of Hardy's heroine, Tess Durbeyfield.

How Nairn came to read Tess of the d'Urbervilles so soon after its publication in Britain at the end of December 1891 is unknown. Certainly there must have been plenty of public discussion about the novel at the time, since it was not only topical but also very controversial. Possibly his good friend and Art Club colleague John Baillie, who ran a quality bookshop in Cuba Street, recommended it to him. Also, there is always the possibility that Nairn may have read the serialization of the novel which was printed simultaneously in weekly episodes in Australia, America and Britain prior to its publication in bookform. It seems more than likely that Nairn may have made a short visit to Sydney before taking up his appointment at the Technical College in 1892.²² If this is in fact the case he may have been introduced to "Tess" at this time through the concluding stages of the version published in the Sydney Mail.²³

Although Tess of the d'Urbervilles was acclaimed as one of the books of the year for 1892, it does not seem to have inspired other painters as a theme for their paintings.²⁴ Therefore it is worth seeking reasons why this novel should have appealed to Nairn and become the subject for a series of his paintings during the mid-1890s. What is certain is that Tess held a particular fascination for Nairn. It is abundantly clear that he knew the storyline well. His paintings not only refer to the heroine by name, but seem to be based on certain episodes described in the book. Probably it was not so much the storyline itself that initially attracted Nairn, but the

observations made and sentiments expressed by Hardy in the novel through Tess that may have had a particular appeal to him and to which he could relate on a personal level.

In the third phase of the book 'The Rally' Tess in her eighteenth year, begins her job as dairymaid at Talbothays Dairy in the Vale of the Great Dairies. The language employed by Hardy in the first chapter of 'The Rally' immediately evokes a mental picture distinctly different from earlier scenes in the book. Tess, on surveying the new landscape that she now beholds, observes that it is "drawn on a larger frame" than she was formerly used to.²⁵ Although she has never been to this part of the country before, she feels "a kin to the landscape" and at once "physically and mentally suited" to her "new surroundings".²⁶ These may well have been Nairn's own observations on first seeing the countryside north of Wellington where the farms, though not large by some standards, were considerably larger in scale than those to which he was accustomed in Scotland. It was certainly the countryside around the Hutt area where he pictures his Tess and not the landscape of 'Wessex'. Possibly Hardy's words bore a particular meaning for Nairn, himself a recent arrival in a new country.

Tess and Loud (Figure 10, catalogue no. 118) is Nairn's most important work based on Hardy's novel. The painting seems to correspond perfectly to a passage from 'The Rally' set in the late summer season when Tess is working as a dairymaid for Dairyman Crick. In these hot and humid weather conditions, it was customary for the cows to be "milked entirely in the meads for coolness and convenience", without driving them to the barton.²⁷ In his painting Nairn has shown Alice Jones, his young model for Tess, in a "poppy-laden" meadow about to start afternoon milking.²⁸ As she advances towards Loud, one of her favourite cows (Hardy goes so far as to list her preferences by name), pail in her left hand, her right on her hip, the golden light of the afternoon sun seems to capture and transfix her "pink-gowned form, and her white curtain-bonnet", silhouetting her profile "like a cameo".²⁹ As the critic of the

New Zealand Times remarked when it was shown at the annual exhibition of the Academy, the real appeal of the painting was the means by which Nairn was able to evoke with paint, the feeling of langour, that Hardy had described so well in words, a feeling which sometimes seems to "imperceptibly steal over you" during the late afternoon at the end of summer when the real heat of the day is over.³⁰

At the 1893 Academy exhibition, Nairn exhibited two more paintings relating to Tess. Summer (no. 161), which was the preparatory oil sketch for his exhibition piece Tess and Ludd, and another small oil simply entitled Tess (no. 135). Both works remain untraced. From the description of the exhibition, the small oil called Tess may have been a preliminary study for his large painting exhibited at the Wellington Art Club exhibition in July 1894, Noon (Figure 11, catalogue no. 117).³¹ Until recently there has been considerable confusion as to the correct titles of Nairn's two large compositions now in the National Art Gallery collection. The small oil study Tess from the 1893 exhibition may shed some light on how this may have come about. It is unlikely to be a coincidence that Tess, exhibited in 1893 and Noon exhibited the following year, both portray the image of a girl "amongst foliage".³² If Tess was the initial idea for the larger painting, then by extension, Noon must also be seen as another in the series of "Tess" paintings.

However, if Noon does refer to Tess, then it seems that Nairn makes his statement by way of allegory. In Noon the figure of a girl is shown standing between two fairly stunted trees laden with bright red apples. (Hardy calls them stubborn trees).³³ She appears to be ensnared by them as though she cannot escape or resist. She is shown in the shadow cast by the scrawny trees burdened with fruit so red, which like the colour association used by Hardy throughout the novel, must refer to Tess. Although the rays of the mid-day sun fall directly on the bonnet covering her head, they do not touch her countenance. She looks out obsequiously into viewer space, knowing and accepting that she will always remain the victim of fate. For those seeking the darkly reflective side of Tess, then this image may provide it.

One passage in particular seems to sum up Hardy's own view of the plight of the tenant farmer in Britain which he expresses through Tess and was possibly the source of inspiration for Nairn's subsequent painting. In the opening chapters of the novel, Tess, who is still living with her family at Marlott, explains to her little brother Abraham how she sees her world.

"Did you say the stars were worlds, Tess?"

"Yes."

"All like ours?"

"I don't know; but I think so. They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound - a few blighted."

"Which do we live on - a splendid one or a blighted one?"

"A blighted one." [Tess remarks emphatically]

"'Tis very unlucky that we didn't pitch on a sound one, when there were so many more of 'em!" [concludes Abraham].³⁴

By the late 1890s Nairn had effectively moved away from themes associated with "Tess". During this period he began another series of paintings relating to country girls and one also based on motifs already familiar to him prior his arrival in New Zealand. Closely associated with the motif of the girl resting under trees and whose origins have already been discussed, was the motif of the girl standing by or leaning on a fence. Lavery in his On the Loing: An Afternoon Chat or Under the Cherry Tree of 1884, for example, unites the two ideas.³⁵ In Summer Idyll of 1898 and 1903 (Catalogue no. 123 and Figure 12; catalogue no. 130) Nairn also combines these themes.

Lavery's painting of Under the Cherry Tree was painted when he was living in France. In this painting he shows to what extent he was influenced not only by motifs originating from Bastien-Lepage but also his painting technique and the overall cool tonalities characteristic of his work.³⁶ In comparison with Lavery's Under the Cherry

Tree of 1884, Nairn's painting Summer Idyll of 1903, carried out nearly twenty years later, seems very different in intention. While he draws on the same motifs for this painting as Lavery, the all-pervading stillness and delicate colour harmonies of Lavery's earlier composition contrast with the pure colour and robustness of paint application in Nairn's later work. The emphatic pose of the woman in Summer Idyll, who has turned away from the conversation she was engaged in, towards the viewer, contrasts with the graceful pose of the woman leaning against the railings, waiting, in Lavery's painting. The woman in Summer Idyll in her regard seems to assume the "curiously direct and unenigmantic gaze" of the "well-built" country girl in Guthrie's A Hind's Daughter, a painting also notable for its broad handling of paint.³⁷

However, as with his other paintings on rural life carried out in New Zealand, Nairn incorporates into his compositions based on motifs and subject matter drawn from his background in Scotland, elements which relate the painting specifically to the land of his adoption. Factors such as the clarity of the light and the corresponding intensity in depth of shadows and overall colour have already been discussed in the context of Changing Pasture - Noon in Chapter Two.³⁸ Similarly in Summer Idyll we are also aware of the painting having a New Zealand setting.

Summer Idyll is reputed to have been painted at Golden Gate, Paremata.³⁹ As in Girl with Cattle, Nairn sets his figures well forward in his composition in the shade of a tree against a sun-lit background. The long grass in which the figures stand, indicates the season as late summer. The hand-hewn picket fence and the wooden cottage with its iron-clad roof, overlooking the bright blue sea are elements which combine to make the scene typical of New Zealand.

Summer Idyll was Nairn's last large composition and the culmination of more than two decades working on rural life themes. It seems appropriate therefore that he should be finally acknowledged for his life-time commitment to these themes. In late 1903 the council of NZAFA agreed, by special arrangement with the artist, to purchase Summer Idyll of 1903 for their permanent collection.⁴⁰

Throughout the 1890s and into the new century Nairn worked on themes relating to rural life. However, although he had founded an active 'school' of *plein-air* painters at Silverstream, he could not develop among these artists the same genuine enthusiasm for rural life themes that he had. One possible reason for this may have been that while some of those artists who surrounded him at Silverstream were competent figure painters, and later went on to specialize in portraiture, the images by which Nairn defined the land were ones that were possibly unfamiliar to the New Zealand-born artist.⁴¹ Another possible reason may have been that there was no real demand for paintings with rural life themes in New Zealand at this time. Although land issues were topical, and the turn-a-round in the world economy in the late 'nineties brought prosperity through the land, the comparatively small urban population in the colony may not have formed the same nostalgia for images of country life as had developed elsewhere.⁴²

Chapter Four

PORTRAITURE

The 1890s saw the effective dispersal of the Boys from Glasgow. Some including Guthrie, Walton, Lavery and Henry went south to London to seek careers in portraiture. For Nairn on the other side of the world portraiture, which was seen at this time as "the most lucrative branch of the profession"¹, also became an important aspect of his oeuvre.

Nairn's portraits from his New Zealand years are considered in two main categories. First, commissioned portraits, both private and public; in other words portraits undertaken with a specific brief and for remuneration. Portraits from this category include studies of some of the most prominent citizens within colonial society of the period: administrators, politicians, doctors, lawyers and businessmen.² Secondly, non-commissioned portraits, those undertaken by the artist for his own personal pleasure and development. This category is necessarily more diverse as to subject matter and style and includes portraits of family and friends and genre studies of men and women.

In this chapter selected works from both portrait categories will be discussed in terms of their stylistic conventions, the significance of the individual work in the development of the artist as a portrait painter and, in the case of the commissioned portraits, the circumstances under which the particular portrait was commissioned will be outlined.

The first portraits of Nairn's New Zealand years date from 1890 and represent examples from both portrait categories. They include not only family portraits of his relatives painted by Nairn during his sojourn in Southland and referred to in Chapter One, but also a series of private commissions from members of the Scottish community in Wellington, a group with whom Nairn identified closely during the

early 1890s. These were undertaken in the months following his arrival in the capital and exhibited in his studio in Manners St.³

One of these early commissions was from John Newton, who in succeeding years continued to patronize the artist and was arguably Nairn's most substantial private patron. Newton, like Nairn, was originally from Glasgow.⁴ In the mid-eighties he had emigrated to New Zealand and founded a prosperous soap manufacturing business at Kaiwarra, north of Wellington. With his large adult family Newton lived in some considerable style in the former gubernatorial residence in Thorndon. His great abiding interest was music and drama, an enthusiasm Nairn also shared and showed by occasionally assisting in amateur productions.⁵

Over the years Newton acquired a collection of work by Nairn remarkable for its representativeness. Subsequently members of the Newton family bequeathed part of this outstanding collection to the National Art Gallery in Wellington, including such key works as Noon, Wellington Harbour of 1894, Evans Bay (Catalogue no. 60), Old Age (Catalogue no. 145) and Etude (Catalogue no. 150).⁶ With the addition of several significant bequests from the Academy and personal gifts from other private collectors, the Gallery's collection of Nairn's works has since become recognized as the most important in the country.⁷

However, while Nairn received early recognition as a portrait painter from private patrons, it was probably some considerable time before he secured any public commissions. Possibly one of the first public commissions he undertook was the portrait of the Hon. Dr Morgan S. Grace, physician and politician, painted during the winter of 1893 on behalf of the council of the Wellington District Medical Association.⁸

Significantly, Nairn's friend, Dr Walter Fell, was a member of the Medical council.⁹ Fell had always been a firm supporter of the artist, since their first acquaintance some time in the second half of 1890.¹⁰ Both men served together on the council of the Academy, from the early 'nineties.¹¹ Fell was also a foundation

member of the Wellington Art Club.¹² On matters to do with the fine arts, Fell's informed opinion would have held considerable sway within the medical profession and the decision to commission Nairn to do the portrait of Grace may have come as a direct result of his endorsement.

Although the portrait of Dr. Grace was not exhibited publicly in Wellington, a situation that was "regretted", it did receive considerable coverage in the press on its completion due to the prominence of the sitter.¹³ The untraced portrait was described by the press at this time as somewhat in the style of W. W. Oules, the Royal Academician, a portrait painter who nowadays is considered "competent but not inspired", yet in his own day was commended by his contemporaries for his "modern" approach to portraiture.¹⁴ As a portrait painter Oules had a decided preference for the half or three-quarter length portrait over the full length format. It was an approach to portraiture favoured by artists at this time. It was employed as a compositional device in order to transcend the visual barriers imposed between pictorial image and viewer, which was perceived as an inherent problem of the full-length portrait.¹⁵

With few exceptions Nairn's commissioned portraits, both public and private, followed the preferred pictorial format of Oules. Most were large works painted in oils, suitable for hanging in a public space. Generally, sitters were placed centrally on the canvas and posed with a three-quarter view of the face. They were posed looking out, seated in a chair, their eyes making contact with the viewer. They, almost without exception, were male and dressed in formal attire of the period. As a consequence the portraits appear rather sombre. Time has further lent to this impression as the slight gradations in tone on the dark clothing, which would have formerly added a textural richness to the painting, have with age tended to merge uniformly to the extent that the modelling and incidental detailing in some areas has become partially lost. Close examination of the facial features however still reveals the sensitive handling of paint in this area. Pigment appears to have been applied as

little dabs of colour in a range of flesh tones to build up by gradual means a recognizable likeness of the subject.

Nairn was well aware that a likeness *per se* was not the only attribute to be taken into account in any portrait study. In his discussion of Watts's portrait of Tennyson he had been somewhat dismissive of likeness, stating that it was "immaterial".¹⁶ What was of the utmost importance for the painter, he considered, and the reason he recommended the work of Watts as a good exemplar to study, was the ability of the individual artist to bring out with every means at his disposal in the pictorial sense the true character of the sitter.

In this regard Nairn was able to bring to portraiture the experienced eye of one well practised in identifying the idiosyncrasies peculiar to the individual sitter from his black and white caricatures.¹⁷ Contemporary reviewers made particular mention of his ability to effectively evince character. The New Zealand Mail correspondent in his review of the annual exhibition of the Academy in 1895, commenting on the portrait of Justice Richmond (Figure 13, catalogue no. 149), wrote that Nairn had achieved a likeness of "that thin earnest face" of the "venerable judge".¹⁸ In his estimation he had also brought to the portrait an added dimension by seeking to depict the judge seated in a pose characteristic of the sitter, "slightly bent forward with the well-known stoop of the shoulders and poise of the head".¹⁹

The portrait of Justice Richmond was a posthumous commission and the first of three undertaken by Nairn for the Wellington District Law Society.²⁰ When C. W. Richmond died in August 1895 his colleagues agreed unanimously that he should be honoured in some way for his services to New Zealand.²¹ It was not until the following year that the matter was taken any further. At this stage members of the family of the late judge were consulted as to their wishes.²² By March 1897, the Richmond family and the Wellington Law Society decided that a portrait bust would be a suitable memorial.²³ In May of the same year, however, the society engaged Nairn to do a portrait in oils, an assignment he promptly dispatched.²⁴ It is

impossible to gauge from the minute books of the society's meetings why the earlier decision was revoked but funding may have been a critical factor. Certainly there was the expertise within the local community to carry out the original proposal.²⁵

Nairn received seventy-five pounds from the Law Society for the portrait.²⁶ Without any substantive evidence to the contrary it is probable that the agreed fee reflected the 'going rate' for portrait commissions in New Zealand at this time. In comparison with the rates of his colleagues working in Britain this amount may seem modest, yet, when it is taken into consideration that the remuneration received for this single portrait was equivalent to the annual wage of the 'average' New Zealander, the sum may seem more than adequate.²⁷ Furthermore a review of the number of commissions reputed to have been undertaken by Nairn while in New Zealand reveals that he often painted several portrait commissions a year. Portraiture, it is quite reasonable to assume, was an important source of revenue for the artist and one that considerably augmented his regular salary from the Technical College, which had always been at the top end of the scale for the teaching profession, and any money he received from the sale of all other work.²⁸ By the standards of the day, we must conclude that Nairn earned from painting and teaching combined, a good living.

Financial reward certainly was not the only incentive in some undertakings. Nairn was well aware from his experience with the decorative commission work in Glasgow immediately prior to his departure for New Zealand that in certain circumstances there may be gains other than monetary.²⁹ In the same year as he carried out the Richmond commission he also painted the portrait of C. D. Barraud (Catalogue no. 148), a prominent member of the local art community and then president of the Academy. The portrait was undertaken by way of an informal arrangement between artist and patron, on the understanding that on the completion of the portrait it would be presented to the Academy for their collection.³⁰

Before taking on the portrait of the distinguished old gentleman, Nairn would have probably realized that in so doing he might engender much goodwill among his fellow members of the NZAFA. Furthermore the resultant publicity surrounding the presentation of the portrait and favourable coverage he would expect to receive from the subsequent exhibition of the painting could only enhance his reputation as a portrait painter, already well-established within the capital.

As far as can be ascertained Nairn received few or no important portrait commissions from outside the Wellington area - a situation which seems all the more anomalous since it appears that Nairn mounted a carefully orchestrated campaign during the mid-nineties to elicit a response from more populous urban areas within New Zealand. A review of Nairn's exhibiting record shows that it was his practice to exhibit paintings at more than one venue, usually in Wellington and then in one of the provincial centres in the south. The portrait of D. M. Luckie, esq., (Figure 14, catalogue no. 139), however, must be considered a special case since the large painting was successively shown over a period of some eighteen months in all the four main centres. Nairn had been a regular exhibitor in both Dunedin and Christchurch since the early 'nineties, but he had never exhibited in Auckland. In 1897 the Auckland Society of Arts organized a special "southern" entry as a feature of their annual exhibition.³¹ Nairn made this his opportunity to exhibit in the north. Significantly, his main entry to the exhibition was the portrait of Luckie.

Nairn's portrait of D. M. Luckie was originally undertaken at the artist's request. Sometime in early 1895 Nairn approached the well-respected, old Wellington journalist. In a poem written by Luckie and dedicated to the artist on the completion of the painting, (a rhyme rather in the vein of the one Robert Louis Stevenson wrote for Nerli in 1892), he explained that Nairn had felt that his face would make a good study, one as Luckie had put it, that would "catch the critics e'e".³² Certainly whenever it was shown critics regarded the portrait as a success. However, if the portrait was undertaken specifically as a 'showpiece', to attract further portrait

commissions from outside the Wellington area, then Nairn would have had to concede that this exercise was a failure, principally due to the lack of response from potential patrons who continued to support their local artists.

Although most of Nairn's commissioned portraits conform to certain formal conventions, there are some exceptions which indicate that when not constrained by the demands imposed by a particular commission his approach to portraiture could be as diverse in style as in the other figure work he undertook. In his large portrait of E. F. Clayton, esq., now known under the title of a Portrait of a Victorian Gentleman (Catalogue no. 142), Nairn depicts his sitter standing in a pose favoured by Whistler for male portraiture from which it has been derived. Both Nairn and Clayton were great admirers of Whistler and the decision to refer to him in the portrait would have come from the two men in consultation, in deference to him.³³

Although the portrait was an official commission, Nairn was able to bring an unusual warmth to the painting by the introduction of strong colour contrasts. Clayton, aide-de-camp to Lord Glasgow at the time of the portrait, is shown in the dark blue uniform of the Scots Guards. The crimson sash worn across the chest of the debonair young guardsman both harmonizes with the background colour scheme and provides an unexpected discordant note which gives the painting a singular resonance, since the red of sash and background are of distinctly different tones.

On his return to Britain at the conclusion of his term in New Zealand, Clayton kept in touch with Nairn. In one of the first letters he wrote to him he informed Nairn that he had shown the portrait to E. A. Walton, one of Nairn's former colleagues from Glasgow, who had, he said, "thought a great deal of it".³⁴ Walton's remarks must have given Nairn considerable pleasure, for he was a firm believer in peer assessment of an artist's work.³⁵ Some time later he recounted to Mabel Hill, that Walton's comments had made him feel "proud".³⁶

Unfortunately no comparable formal painting of a woman on this scale has been traced. Reviews of the period leave us in no doubt that Nairn did undertake

portraiture of this type, however. The critic in the New Zealand Mail of the annual exhibition of the Academy of 1896, refers to an oil painting, Portrait, no.133 in the exhibition catalogue as "a portrait of a lady in evening dress, and a new and pleasant departure in colour arrangement. Dressed in yellow, with a pink cloak thrown loosely over the shoulders, the lady stands in an easy and dignified pose, against an amber background".³⁷ The gorgeous colour harmonies mentioned by the critic recall the type of society portraits his colleagues of the Glasgow School then living in London were presently engaged on.³⁸

The only extant female portrait that could conceivably approximate to the sophistication of the modish lady described in the review, would be the watercolour study of a woman shown in strict profile, entitled Lady with Veil (Catalogue no. 141) painted in 1895. This portrait is notable for the apparent effort Nairn had taken to record scrupulously the appearance of each item worn by his fashionably dressed sitter. However, in size and compositional organization, this portrait more realistically belongs to the series of exceptionally fine studies of women that Nairn carried out in a variety of media while in New Zealand. These studies are generally characterized by emphasis on the portrait head shown close to the picture plane against a shallow background. As a group they represent not only some of his most technically skilled work but, in regard to his pastels, also his most engaging.

Although relatively few in number, his pastels are all highly developed works of art, which suggest that Nairn, like his colleagues in Glasgow, had been working in the medium for some time prior to his arrival in New Zealand.³⁹ Some may have been carried out as portrait commissions, but it seems more than likely that Nairn undertook many of his pastels, together with portraits of women, family members and genre studies primarily for his own pleasure.

Pastel is a medium for which he seems to have had a natural affinity and to which he was able to bring on the one hand, an extraordinarily fine feeling for form

and sensitivity for colour rarely found in other media he worked in, while on the other, a concern for purely decorative effect. The exceptionally fine pastel portrait bequeathed by the Nairn family to the National Art Gallery collection displays aspects of these tendencies. In this portrait study Nairn depicts his young wife Ellen (Catalogue no. 156). She is shown wearing a softly draped white chemise before a background composed of interweaving patterns of the subtlest greens. Particular attention has been paid to the individual features of the sitter which have been rendered in a hatching technique, characteristic of his pastels.

The artist's wife Ellen, née Smith, was a tall, handsome woman. She was a country girl originally from Greytown in the Wairarapa. On her mother's side, however, she had family connections in the Hutt Valley dating from the early days of settlement, and it is probable that while on a visit to relatives still living in the area she met Nairn.⁴⁰ In March 1898 they were married. She was only nineteen at the time, he was thirty-eight.⁴¹

Marriage appears to have heightened Nairn's interest in the representation of young women and thereafter his wife became his favourite model. In his subsequent portrait studies of her he captures not only her admirable physical attributes but also her youthfulness and acknowledged zest for life. In the small portrait head inscribed Nell (Figure 15, catalogue no. 154), painted the year after their marriage, Nairn emphasizes by pictorial means some of her natural liveliness by introducing the strong red background to accentuate her red lips and rosy cheeks and to complement the blue bodice she wears.

This study illustrates yet again areas where Nairn and Nerli shared common pictorial aims. Their mutual interest in modern and urban life themes has already been mentioned.⁴² In portraiture, and in particular in their representation of young women, their consistency of approach is not only evident in the compositional devices and techniques employed, but also in their unusual interest in the

representation of animated facial expression. The fact that both artists quite independently chose to depict the colonial women they portray as smiling or laughing, as Nairn has elected to do in his characterization of his wife, is worthy of comment.

For Nairn the expression of facial animation was but one aspect of a far wider investigation into physical changes in human physiognomy. In such paintings as Youth and Age of 1898 (Catalogue no. 153) for instance, he consciously juxtaposes the sweet fresh face of a young girl, shown full face, beside that of a weatherbeaten old man with a downturned mouth, shown in profile, as if he wished to make a visual parody of the changes the ravages of time can make.

Character studies of older working men was a theme that had occupied the Boys since the early 'eighties. Although no extant studies by Nairn from this date have been traced, it seems probable that he, like Guthrie in his Old Willie, a Village Worthy and E. A. Hornel in his Bellringer, also worked on paintings on this theme, subject matter he continued to pursue and develop during his New Zealand years.⁴³

Stylistically, his early New Zealand character studies clearly bear the hallmarks of the Glasgow period and possibly Bastien-Lepage's particular influence in their out-door setting. In his portrait study of a Wellington watersider of 1893 (Figure 16, catalogue no. 138) for instance, Nairn appears to instinctively place the head of the unknown man against the naturally occurring high horizon line formed by the hills surrounding the harbour.⁴⁴ The lack of tonal contrast in the painting, the clarity of colour and the fine definition of facial features suggest that Nairn deliberately selected a day when the light was conducive to producing such an effect.

By the mid-nineties however, he had moved away from the realist style of representation to one that he evolved in conjunction with developments in the representation of the figure in the landscape. His portrait of Job Mabey (Catalogue no. 140), in contrast with his study of the Wellington watersider, indicates that Nairn has recognized in his portrayal of the eighty-five year old settler-farmer from Taita,

qualities which make the antipodean light unique.⁴⁵

However, it is not only a tacit acknowledgement of the prevailing atmospheric conditions governing the way he must now perceive his sitter that makes this painting so innovatory. It is also in the extraordinary way in which he has developed completely new painting techniques. In this painting of Job Mabey he treats each area of the canvas in the same broad manner, a trend which becomes more pronounced in his portrait of 1896, Old Age, painted in the following year. In this latter portrait he consolidates on the advancements made in the earlier one, to the extent that the definition of individual facial features of his subject is no longer his major concern. Interest lies here in the depiction of a convincing representation of the observed "effects of the sun" on his subject: how strong sunlight where it falls tends to bleach out colour and detail, while at the same time in areas cast in deep shadow, forms are also obscured.⁴⁶

In Old Age the sitter provides little more than the point of departure for the painting. A development that indicates Nairn was now endeavouring to describe observed form strictly in terms of abstract design concepts such as shape and colour and that he had begun to conceive of a portrait from the point of view of the overall compositional effect in his *plein-air* portraits, rather than separate details requiring definition. It was an approach to portraiture seemingly far removed from the commissioned portraits he would have been working on simultaneously in the controlled light of his studio in Wellington.

Portraiture was an important aspect of Nairn's New Zealand years. Throughout the fourteen-year period he worked in this country he was in constant demand as a portrait painter. Increasingly, and in conjunction with his on-going study of the human figure, he undertook on behalf of both private and public patrons portrait studies in a variety of media. Although many of these portraits follow a certain format, in some instances he was able to bring to his commission work the same degree of innovation that he brought to his privately executed portrait studies.

Chapter Five

BLACK and WHITE ILLUSTRATION

During the fifteen-month period prior to his departure for New Zealand James Nairn worked as an illustrator for the Glasgow weekly magazine Quiz.¹ The drawings he produced for the magazine at that time show that he had a natural flare for this type of work and it is possible that had remained in Scotland he would have had a considerable career ahead of him as an illustrator in the black-and-white medium.

Wellington in the early 'nineties could not offer him the same outlet. Neither of the major Wellington newspapers, the Evening Post nor the New Zealand Times which also printed the national weekly the New Zealand Mail, had the facilities for reproducing line drawings for publication.² Only the Evening Press, an independent daily, had the necessary specialized equipment. This small owner-operated concern which did give Nairn initial token support ceased publication in the early 'nineties.³

Although opportunities for black-and-white work were limited, during the Wellington years Nairn did produce a small but nevertheless significant volume of work that should not be overlooked. Over this period he completed a variety of assignments, both diverse in nature and wide in scope. They include designs for exhibition catalogue covers and invitations, magazine covers, a stamp as well as illustrations.⁴ Some of this work still remains untraced: for instance the cover for the 1894 special Christmas edition of the New Zealand Mail entitled 'Pakeha' for which he received a gold medal from the New Zealand Times, and work he may have exhibited at the Black and White exhibitions of the Academy lead us to believe that his actual output was somewhat larger.⁵

This chapter examines in detail two assignments which Nairn worked on during the period of his residence in New Zealand. Both are unusual in his oeuvre since

they specifically refer to events of considerable historical importance with far-reaching socio-political implications and for this reason have a significance beyond their artistic merit. They will be discussed in terms of Nairn as an interpreter of and commentator on these events.

The first assignment concerns a series of full and half page black-and-white illustrations documenting aspects of the Maritime Strike of 1890 as observed by Nairn in the spring of that year and which were subsequently published by W. F. Roydhouse of the Evening Press in the form of a booklet entitled Strike Notes (Catalogue nos. 162-190). The second assignment undertaken during the first months of 1900 relates to a singular commission Nairn received to produce a design for a stamp to mark New Zealand's presence in the Boer War (Catalogue no. 199).

The Maritime Strike was the first full-scale industrial conflict of its kind in New Zealand.⁶ The strike had its origins in Australia in the months leading up to August 1890.⁷ The initial dispute was solely between Australian shipowners and the maritime unions and concerned the employment of non-union labour. However, because of the interdependency between Australia and New Zealand in shipping at this date it was almost inevitable that New Zealand would become involved. The New Zealand owned and operated Union Steamship Company for instance had a fleet of nearly fifty ships servicing Australasian waters. Predictably the conflict did widen to New Zealand.

On 24 August 1890, the Union Steamship Company's *S.S. Tarawera* then in Sydney was unloaded by non-union labour. In response to this action the Maritime Council of New Zealand and other unions affiliated with their neighbours across the Tasman went out on strike in support of the Australian unionists already on strike as an act of solidarity. Within days of this event shipping within New Zealand was virtually at a standstill.

The strike lasted two months and ended with defeat for the unions. Insufficient funding to support the strikers in an already depressed economy, where a veritable army of unemployed labour was willing to work in the unionists' stead, meant the strike was doomed from the start. By early October disenchanted strikers took the unprecedented step of requesting their former employers to have them reinstated in their old jobs.

Some time over the period of the dispute Nairn began a series of sketches which record the progress of the strike. His drawings present a balanced view of the situation and demonstrate that he had a real grasp of the issues involved. This suggests that even before his arrival in the capital at the end of July 1890 he had been taking a keen interest in the events leading up to the strike while still in the south.

He may have taken samples of his work on the strike to Roydhouse of the Evening Press with the intention of having them published. Presumably, he was hoping to continue to work as an illustrator in Wellington on the same basis as he had in Glasgow. The idea of publishing the drawings in bookform and making a commercial venture out of the project, possibly as a strike fundraiser, would have come from Roydhouse.⁸ As Vial points out in her discussion paper on the strike, the series of thirteen full-page advertisements which are freely interspersed among the eleven pages of drawings directly relating to the strike, also drawn by Nairn, represent local firms who regularly advertised with the Evening Press.⁹ Roydhouse probably approached these businesses on Nairn's behalf for support to defray publishing costs.

The small but significant number of typographical errors in the final twenty-four page publication suggest that Nairn as well as preparing the preliminary sketches for the booklet was also involved in the actual production.¹⁰ Although he would have been familiar with the lithographic process in connection with his work for Quiz in

Glasgow, he probably had never worked before without technical supervision during the transference of original design to lithographic stone in preparation for printing at the crucial stage of the process, when any discrepancies between the images, however slight, must be eliminated.

Nairn's graphic work for Quiz mainly entailed caricature, a type of representation which for its appeal capitalizes on emphasizing the distinguishing physical features of some well-known personality and is generally light-hearted in intent. In his illustrations for Strike Notes he is in earnest. The underlying theme of the booklet is the divisive nature of the strike. In New Zealand where up until this date relations between employer and worker had generally been good, this show of strength by the unions broke the fragile balance and the former goodwill. His drawings provide us with his view of the situation during what can only be described as a testing time. They not only describe the often vicious confrontations that occurred between the main protagonists in the dispute, but also outline how the strike affected the community as a whole. Illustrations which directly relate to the industrial dispute then in progress on the wharves are set against the familiar backdrop of the hills that surround the harbour, indicated by a few summary strokes, while those that concern the public at large are set within the confines of the city in places where social interchange would normally take place.

Special jargon developed by the Australian Shipowners Association at their meetings to describe the parties involved in the dispute was used in both Australia and New Zealand. Nairn uses this preferred terminology in the captions for his illustrations. For example, the employers were known by the shipowners as Capital, the Unionists as Labour, and the non-unionists, (usually described by the derogatory term, Blacklegs,) were called rather euphemistically, Free Labour.

Nairn devises a pictorial format to describe the main parties to the dispute. For instance, Capital are identifiable throughout the series by dark tailor-made clothing

and top hats. Labour whether unionist or non-unionist is represented in ill-fitting clothing, hatless, and unshaven. A third party which had a significant role in the dispute as it presented itself in Wellington were the "specials", locals seconded into the police force by a Government who otherwise kept a low profile, to keep law and order. They are identified by Nairn as baton-wielding juggernauts of mean demeanour (Catalogue no. 171).

Throughout Strike Notes almost without exception, no individual involved in the actual conflict or any specific event is identified. Those familiar with the progress of the strike, no doubt would have been able to read particular meaning into the situations Nairn chose to describe. In a series of encounters which he sets up, his prime concern is to focus on the human side of the conflict he alludes to the sufferings inflicted, the hardships endured, the ridicule faced and the bribery encountered. In this respect his interpretation of the progress of the strike in comparison with other illustrators' approaches must be considered without rivals.

In October 1890 the New Zealand Graphic, by way of a series of illustrations and photographs, featured some of the main events of the strike as they occurred in Wellington. On page one, for example, the artist for the Graphic records in a detailed line drawing the fracas between Free labourers seeking work on the wharves and picketing strikers.¹¹ The caption under the illustration reads: "The Queen's Wharf. Free Labourers escorted home September 12th". Without this explanatory note it would be almost impossible to determine the confrontational nature of the incident. The fact that the Free labourers had to be removed by force is not apparent from the drawing.

In one of the few scenes from Strike Notes that can be positively identified with an actual event, Nairn provides us with his view of the same encounter (Figure 17, catalogue no. 185). He selects the moment when the unemployed are being escorted away. The focus of his scene is not a general view of the crowd at Queen's Wharf

taken by the Graphic illustrator, but a 'close-up' study of the poor unfortunates being led away by mounted policemen. In the centre foreground of his drawing two men are shown. Both are gaunt-looking and wear shabby clothes. The first looks out hauntingly into viewer space. The second, as if ashamed, bows his head. By way of his caption Nairn makes it clear that in his opinion these men have been subjected to the kind of harsh treatment that only a convict might expect, when their only crime has been the right to seek paid employment without harassment. It reads, "Those are not Prisoners, but represent a world of trouble in earning bread & butter -".

In a colony which prided itself on egalitarianism, erstwhile hidden social prejudices and hitherto undefined political allegiances among members of the local community suddenly surfaced as opinions over the strike polarized. Nairn explores the consequences for the strike on the local community, not only on a superficial level, as illustrated by the exchange between Miss Bunkum and Mr Gall at some elegant reception in the city where keeping up appearances is all important, but also in the unforeseen ways in which the strike dramatically changed people's attitudes to others (Catalogue no. 173). While the situations he illustrates tend to the extreme, there is no doubt that strike did put unusual strains on relationships.

In one drawing for instance, (Catalogue no. 177) he emphasizes the stand over tactics employers subjected their employees to if they did not follow their particular stance on the strike. In this drawing, Nairn shows a union leader at his desk in the Union Office. He is interrupted from his work in hand by the appearance of one of his employees dressed in deepest mourning. As the young man approaches, the union leader looks up to confront him. He is already aware that a close relative of the young man's, with views other than his own on the strike issue, has just died. The union leader turns to him and delivers the ultimatum. "('Guv') You must request time off to attend the family funeral, an ultimatum. "You must boycott your Maiden Aunt's funeral or give up your situation here."

In another drawing, (Catalogue no. 167) he shows how conflict of interest on the strike issue was reason enough to terminate the most intimate of relationships. For example, a proposal of marriage made before the strike can no longer stand. Here he illustrates an encounter on a Wellington street, possibly Lambton Quay. In this scene a fiancé confronts his fiancée with the news that their relationship is now over. The supporting caption makes it clear that this 'change of heart' has come about, solely because the fiancé and his prospective father-in-law have differing views on the strike and has nothing to do with the poor young woman concerned and her future happiness. It reads,

"Your father, Miss Mac, being an employer of Free Labour our correspondence must cease - now consider our engagement broken".

In complete contrast with the other illustrations on the strike, in What it should be (Catalogue no. 187) Nairn finally proffers his own thoughts on how industrial relations ideally should be. In this sketch he draws an analogy between runners in a three-legged race, who to succeed, must move as one. Thus he proposes that employers and workers should work together for each other's benefit. With the same vigour that characterizes all drawings in the series he shows Capital and Labour running in tandem about to cross the winning post at a sports meeting. In the background the crowd cheers the leading pair on, for they instinctively know that everyone will be the winner if they succeed. Above their heads a New Zealand flag on the flagpole, flutters in the benign breeze.

The thirteen advertisements interleaved with the series of illustrations relating to the strike are introduced by one sponsored by Winton and McLauchlan (Catalogue no. 165). This advertisement which follows the first illustration for the strike series, features a general view of Wellington as seen directly across the harbour and establishes the location of the booklet as a whole. Other advertisements generally

describe the premises of the individual sponsor. Arcading, a motif used summarily in scenes relating to the strike to denote a city location, becomes a dominant theme, the natural architectural divisions serving to isolate supporting illustration from the advertising blurb. Compared with the illustrations concerning the strike these drawings are bolder in conception. The extensive use of dark washes gives to them an impression of substance.

Recurring motifs used throughout the series of advertisements such as the easel or billboard with artist at work and others such as the potted plant, the entwining snake and the flattened plant-form patternings which appear to be merely props, anticipate their introduction as principal design components in subsequent graphic work (Catalogue nos. 170 and 172). For example, invitation cards and catalogues for the Wellington Art Club exhibitions for 1893 and 1894, respectively, capitalize on the motif of the artist at his easel, the entwining snake and the potted plant as pictorial elements (Catalogue nos. 194-196). The easel/billboard may have been a motif in Nairn's repertoire before 1890.¹² However, in his series of advertisements for Strike Notes it becomes an image which he genuinely exploits to good effect. The motif of the potted plant and the entwining snake may have evolved after this date. In one of the most attractive drawings for this series Nairn shows a fashionably dressed woman surveying the furnishing display in the Manners Street showroom of H. Flockton (Catalogue no. 172). Samples of oriental wares available locally at the time ranged beside her include an urn decorated with a dragon used as planter. The representation of this particular image suggests that the likely source for the stylized motif of the planter and the vase with the entwining snake may have been originally eastern.

Motifs drawn from his immediate New Zealand environment are rare in his graphic work. One exception must be the design he produced for a stamp to commemorate New Zealand's presence in the Boer War (Figure 18, catalogue

no. 199). The nature of the assignment may have prompted Nairn to seek out imagery specifically relating to the land of his adoption.

The conflict between Britain and the Boers unlike the Maritime Strike, united New Zealand. Both Government and people were determined, that the "youngest" colony of what was described by one newspaper at the time as "the mightiest Empire the world has seen for the betterment of mankind", should "respond to the trumpet call of duty" - and join forces with Britain in South Africa.¹³ The Wellington wharves, venue of many bitter disputes during the strike almost a decade before, were from the time of the embarkation of the first contingent of two hundred and ten volunteers for South Africa in October 1899, a place for much pomp and pageantry as successive contingents were despatched.¹⁴

As New Zealand's commitment of troops to South Africa increased it was considered appropriate that a stamp should be issued to honour their contribution to the war effort. In March of 1900 approval was given in principle for the issue of a stamp of a one-and-half penny denomination. It was decided that the design for the stamp should depict New Zealand troops in South Africa. Nairn was given the job of creating an appropriate design.

In May 1900 Nairn submitted his design which was accepted. In accordance with the stated brief for the stamp he visualized the camp of the New Zealand contingent in South Africa with mounted troopers on parade in the foreground. In reality, the scene may have been derived from sketches of the training camp at Karori, outside Wellington. An exhibition of photographs and drawings held at Baillie's Bookshop following the departure of the first contingent for South Africa indicates that there was considerable interest in recording these events.¹⁵

Nairn explained at this time that the design for the stamp was "intended to symbolize the prompt response of New Zealand to the call of the Empire for troops".¹⁶ Superimposed on the lower left of his design in block letters are the words

"The Empire's Call". The image of the winged female figure blowing a trumpet shown emerging from a cloud in the lower section of the design complements the inscription.

Surrounding the central scene of the camp and troops was a border of imagery relating to New Zealand. A contemporary statement itemizes each motif:

"The New Zealand flag is prominently displayed, and on the left-hand upper corner the value is shown against a background of clematis. On the left-hand side New Zealand flax rises from before the officer standing ready to draw his sword, and corresponding position on the right some sprigs of nikau are shown with a tree-fern in the background, and a mounted trooper in front. The wreath near the bottom represents the karaka or New Zealand laurel. Another characteristic of New Zealand is shown by the representation of maori carving as a background to the words POSTAGE & REVENUE".¹⁷

The design was sent to Parsons Brothers of New York who were responsible for making the die for the stamp and the printing. The khaki-brown coloured stamp was released in December of the same year.¹⁸ At this time the design for the stamp was subjected to an unusual amount of criticism by the public on the grounds that its detailed nature was totally unsuitable to a item on such a small scale.

Although opportunities for black-and-white illustration were limited for Nairn in New Zealand, some examples of the work he did undertake in this medium were very significant for not only do they deal with events of historical importance, they provide us with another view of the artist - as an interpreter of and commentator on issues and images specifically relating to New Zealand.

CONCLUSION

James McLauchlan Nairn died from peritonitis at the age of forty-four, in the early hours of 22 February, 1904, at his home in Woolcombe Street, Wellington.¹ Although he had never been strong, his health being of particular concern during the previous two years, his death when it came was unexpectedly sudden.²

Obituaries published at this time confirm that his contemporaries recognized the considerable contribution Nairn had made to the fine arts in New Zealand during the preceding fourteen years. Dr Walter Fell, then President of the Academy, claimed that Nairn's example had done much to change the direction of the fine arts in New Zealand. He remembered the situation prior to Nairn's arrival in the colony in 1890, when local exhibitions had been dominated by decorative screens and images of Mitre Peak. Fell first saw Nairn's work in his Manners Street studio in Wellington and his style of painting had immediately impressed him. He considered Nairn as "a genius" and the "foremost artist in New Zealand".³

A. D. Riley, the former head of the Wellington Technical College who was responsible for Nairn's initial appointment to the staff in 1891, endorsed Fell's views regarding Nairn's influence on the fine arts. According to Riley, within months of taking up his position at the college Nairn had demonstrated, his ability as a teacher. The influence Nairn had exerted on the art school over the succeeding twelve-year period, "could not very well be over-estimated".⁴

The New Zealand Times referred to Nairn's Scottish origins and his association with the Glasgow Boys. It stated that in Nairn's departure for New Zealand "Scotland [had] lost a man who would have risen to fame and honour in the world of art and New Zealand [had] gained an artist whose worth" had "never been properly recognised".⁵ Even the Evening Post, in contrast to its consistently critical stance towards Nairn, concluded, that the "world of art is the loser by his death".⁶

In recognition of Nairn, a retrospective exhibition was mounted in the Whitmore Street Art Gallery in the weeks following his death and this offered a further opportunity for his artistic achievements to be reviewed.⁷ The exhibition, organized

in the first instance to raise funds for the artist's dependants, comprised over two hundred works including some of his most important paintings, such as Tess and Loud, Summer Idyll of 1903 and the portraits of D. M. Luckie, esq. and The late Justice C. W. Richmond on loan for the exhibition. Sir Robert Stout in his opening speech, also spoke of Nairn as a painter of stature. He said that "he knew of no other artist in any of the colonies who had done so much work of such variety and of such ability".⁸

The way Nairn has been represented subsequently, however, has not reflected the high esteem in which he was formerly held by his contemporaries. Certainly Nairn's work has been frequently included in group shows in many centres in New Zealand and two solo exhibitions of his work have been mounted.⁹ His work has been included in all survey publications that have been released on New Zealand art.¹⁰ Yet with few exceptions Nairn has been discussed with artists with whom he had little contact or not much in common, save that their arrival in New Zealand coincided.¹¹ For example E. H. McCormick rather unsympathetically considered Nairn with Petrus Van der Velden; two artists whose age, artistic origins and style of painting were dissimilar.¹² To date no comprehensive catalogue on Nairn's work has been compiled, nor has a monograph on his life been published - a situation that appears all the more extraordinary since G. P. Nerli and Petrus Van der Velden, the two artists with whom Nairn has been most often linked, have been the subject of extensive research by art historians, although their overall commitment to New Zealand was arguably less than his.¹³

The preoccupation over several decades with 'national identity', among artists and art historians alike, has in hindsight done little for Nairn's reputation. Statements such as the one made by James Shelley, that "the interpretation of New Zealand subjects requires a specialised viewpoint, [that of] the native born painter", have tended to diminish Nairn's contribution to New Zealand landscape painting.¹⁴

The continuing debate on the subject of the New Zealand 'light' has also tended to overlook Nairn's role as an interpreter of the New Zealand landscape. Although Nairn was commended by his contemporaries for capturing the quality of New

Zealand light, his interpretation has since been seen as invalid, due to notions about the means by which the local landscape should be portrayed.¹⁵ His impressionist style has come to be viewed as an inappropriate one for the representation of the New Zealand landscape. A. R. D. Fairburn, for instance, stated "that the impressionist technique... failed to express the character and singularity of our natural landscape".¹⁶ He explained that drawing rather than painting, even if employing the brush was the only "perfectly truthful" method, thus further undervaluing Nairn's contribution to New Zealand painting.¹⁷

Nairn's style of impressionism, while being discussed by some writers with reference to his Scottish origins, has also been compared with the impressionism of Monet.¹⁸ This has led to Nairn's style being defined by F. Pound, as a "diluted" form of impressionism.¹⁹ Was it really impressionism at all?²⁰ Recent research into the development of impressionism has shown however, that impressionism was a world-wide phenomenon which took various forms and was not simply centred on France.²¹ The development of impressionism in Scotland has now been related to its European counterparts, thus providing the proper context in which Nairn's 'impressionist' works from his New Zealand period may be compared.

In a New Zealand context Nairn's painting style would have been perceived as very different from the late nineteenth-century romantic landscape traditions established by the older generation of *plein-air* painters already resident in the colony of C. D. Barraud, W. M. Hodgkins, J. Gibb and John Gully. His work when it was first shown in New Zealand must have appeared, at least initially, as something new.

Nairn's arrival in New Zealand certainly did not go unnoticed. From the beginning, even in his first weeks in the colony, Nairn was invited to participate in the activities of the local art circles. While still in Dunedin, arrangements were made so that his work could be displayed and his opinions on art were sought during what was presumed to be only a "protracted" stay.²²

Within a comparatively short space of time Nairn was able to establish for himself a considerable reputation within New Zealand as a practising artist. During

the 'nineties he exhibited in all the main centres and his submissions to these exhibitions were eagerly awaited.²³ Talks he delivered were often published verbatim in the national press. Thus Nairn's influence was felt throughout the colony, and not just by his students at the Technical College and the art community in Wellington, where he finally settled. If he engendered in the public's mind the image of a specific artistic type, this was but a 'persona'. He was in fact hard-working and completely committed from an early date to the "advancement" of the fine arts in New Zealand in his roles as artist and teacher, as well as administrator.²⁴

Nairn's art practice, as has been demonstrated, was derived from a sophisticated theoretical basis, developed during the period of his association with the Glasgow Boys in the 1880s.²⁵ His style was reliant on his Scottish past, as were also many of the images he brought to his paintings in New Zealand. Yet to suggest that there was "little development" in his work during the fourteen years he was resident in New Zealand is to understate the case.²⁶ Nairn introduced New Zealand content into his work in various ways. His injunction "to paint the thing as one sees it" shows that the observation of natural phenomena was his first priority as a landscape painter.²⁷ Specific local effects such as 'irradiance' did not escape his eye or the intense 'blueness' of the sky and the strength of the sun's rays or conversely the depth of the shadows. Colour in his paintings became more pure.

Nairn also developed new subject matter in relation to his depiction of the land. His renderings of "Tess" are possibly his best known. His images of Hardy's heroine were extremely topical, coming as they did so soon after the publication of the widely-acclaimed novel of Tess of the d'Urbervilles.²⁸

Although landscape was always Nairn's main interest as a painter, other subject matter also held a significant place within his oeuvre during the period, 1890-1904. Portraiture for example, was an important and a lucrative pursuit. Both public and private commissions supplemented Nairn's regular salary as a teacher. His portraits show a diversity as to subject matter and media that has been rarely remarked on. Likewise, his studies in the black-and-white medium which have also received little attention, demonstrate the wide interests of the artist and his involvement with social

issues in New Zealand.

Nairn brought new ideas about painting to New Zealand. At the time of his death in 1904, Nairn's place as a painter within the colony was described as "pre-eminent".²⁹ This position has subsequently been questioned.³⁰ However, the range and quality of Nairn's work during his New Zealand years, viewed within the contexts of his Scottish origins and developments in late nineteenth-century painting in New Zealand, reinforce the opinions of his contemporaries concerning the pre-eminent status of James McLauchlan Nairn in New Zealand art.

REFERENCES

Introduction

- 1) R. Billcliffe, The Glasgow Boys, London, 1985, p. 205
- 2) See R. Billcliffe, The Glasgow Boys, London, 1985; V. Hearnshaw, 'James McLauchlan Nairn, The Glasgow Years', Art New Zealand, no. 58, 1991, pp. 74-77, p. 100; V. Hearnshaw, James McLauchlan Nairn: the Glasgow years, unpublished research paper, School of Fine Arts, University of Canterbury, 1990. While Billcliffe's research clearly establishes the extent of Nairn's involvement with the Boys during the 1880s, Hearnshaw uncovers vital factual information concerning Nairn's Scottish years, including the date and the place of his birth, his given names and his art training.
- 3) J. Caw, Scottish Painting 1620-1908, Bath, 1975, p. 384
- 4) The Bailie, 4/11/1883
- 5) See chronology in V. Hearnshaw, 'James McLauchlan Nairn - The Glasgow Years', Art New Zealand, no. 58, 1991, p.100
- 6) Nairn exhibited two paintings on Dutch themes at the Glasgow Institute annual exhibition in early 1883: no. 715, A Fresh Breeze - Coast of Holland and no. 872, Fish Sale - Zandvoort, Holland
- 7) Discussed in V. Hearnshaw, unpublished research paper, James McLauchlan Nairn: the Glasgow years, School of Fine Arts, University of Canterbury, 1990, pp. 20-24
- 8) See Chapter 5, Black and White Illustration, reference 1

Chapter One

- 1) Quiz, 27/9/1889; The Bailie, 11/9/1889
- 2) Mataura Ensign, 4/7/1890, p. 8
- 3) Otago Daily Times, 3/1/1890, p. 1
- 4) Otago Daily Times, 4/1/1890, p. 1

- 5) Nairn is also purported to have painted the interior of his cabin during the voyage. The cabin "was a bizarre colour scheme in gold, blue and green - an impressionist decorative design that would have appealed to Whistler". Brief notes on 'James McLachlan Nairn', compiled by A. A. St C. Murray Oliver, Ms Papers 1939, Alexander Turnbull Library, Wellington, 1939, p. 1
- 6) A. A. St C. Murray-Oliver, 'James McLachlan Nairn', Ms 1939, Alexander Turnbull Library, Wellington, 1939, p. 1
- 7) Nairn travelled to Wellington on the *Penguin*, 29/7/1890
- 8) Lyttelton Times, editorial, 29/1/1890
- 9) Official Record of the New Zealand and South Seas Exhibition, 1889-90, compiled by D. Harris Hastings, Wellington, 1891, p. 338. (The total population of New Zealand in 1890 was recorded as just over 600,000)
- 10) W. M. Hodgkins, 'A History of Landscape Art its Study in New Zealand', Otago Daily Times, 20/11/1880
- 11) 'NZAFA, 1st notice' Evening Post, 22/9/1890
- 12) 'Decorative Art', 'Art and Artists', Otago Witness, 7/8/1890, pp. 41-42
- 13) 'Progress in New Zealand Art', New Zealand Mail, 6/9/1892, p. 11
- 14) Notes recorded by D. E. Hutton on back of photograph of Nairn. Hocken Library, Photographic Archives, No. 3442
- 15) With a collection of other paintings in storage, these studies were lost when fire gutted the artist's studio sometime during the winter of 1895. Notes recorded by D. E. Hutton on back of postcard of Pumpkin Cottage, from the J. Sheat Estate, Hocken Library, Photographic Archives. Also see New Zealand Mail, 2/8/1895
- 16) Isabella married Thomas MacGibbon at her parent's home in Glasgow in July, 1867
- 17) Archibald Nairn probably arrived in New Zealand in the mid-1880s. See entries in Wise's Directory for the late 1880s

- 18) The present owner of the Nairns' former residence in Bearsden holds documents relating to the change of ownership of the house in 1887. In that year Edmund Fischer took possession of the residence at Bearsden and the business of John Nairn & Co., Glasgow. Letter from Mrs Rizza to VAH, 11/9/1989
- 19) Archibald Nairn died 4/11/1888, Glasgow Herald, 5/11/1888
- 20) Evening Star, 24/7/1890
- 21) Evening Post, 9/2/1891
- 22) M. E. R. Tripe, 'James McLachlan Nairn', (Some Personal Reminiscences) Art in New Zealand, 1928, vol. 1, no. 2, pp. 105-7
In the eulogy delivered by Dr Walter Fell following Nairn's death in 1904, Fell described going to the little upper room in Manners Street, newspaper cutting below minutes of the NZAFA, 14/2/1904
- 23) M. E. R. Tripe, 'James McLachlan Nairn', (Some Personal Reminiscences) Art in New Zealand, 1928, vol. 1, no. 2, pp. 105-7
- 24) Titles of paintings are listed in the exhibition catalogue of the NZAFA for 1890
- 25) 'New Zealand Academy of Fine Arts', Evening Post, 20/10/1890
- 26) Minutes of the NZAFA for 30/12/1890
- 27) Fair Play, 16/12/ 1893, p. 16. For background to the events leading up to the annual meeting of 1893, see 'The N. Z. Academy', New Zealand Times, 20/9/1893; 'New Zealand Academy of Fine Arts', Evening Post, 20/9/1893; Evening Post, 9/12/1893, p. 2, and 'The Annual Meeting of the Academy of Fine Arts', Evening Post, 9/12/1893
- 28) Minutes of the Technical College, 14/12/1891
- 29) Cyclopaedia of New Zealand, vol. 1, Wellington, 1897, p. 433.
For further comments on the importance of life study see also 'The Progress of Art in New Zealand', New Zealand Mail, 6/10/1892, p. 11.

- 30) Evening Post, 20/9/1891
- 31) List of creditors, including J. Nairn and Son, Glasgow, £120, Evening Post, 20/9/1891
- 32) The Wellington Technical College was the first Technical College in New Zealand to hold life classes.
- 33) W. M. Hodgkins, 'A History of Landscape Art and its Study in New Zealand', Otago Daily Times, 20/11/1880
- 34) Minutes of the Technical College, (Ms Y1 Alexander Turnbull Library).
Nairn's initial appointment to College was granted at the meeting of the Board dated 14/12/1891. Payment was directly from fees paid by students. This informal situation was regularized at the meeting held 7/10/1892 when he was offered £80 per annum for taking the life class. Further classes were offered to Nairn during 1892 as follows: 26/2/1892 the Board offered him a general evening class at £60 per annum, 12/9/1892 extra-curricula classes for students from Wellington College at £40 per annum.
- 35) M. Tustin, letter to Stanley Edwards. (Alexander Turnbull Library, Ms papers 1438)
- 36) F. de J. Clere, letter to Stanley Edwards. (Alexander Turnbull Library, Ms papers 1438)
- 37) The book of student registrations of the Glasgow School of Art, Glasgow, lists Nairn as a student between the years 1879-1883. For a list of major exhibitions, see V. Hearnshaw, 'James McLauchlan Nairn - The Glasgow Years', Art New Zealand, no. 51, 1991, p. 100. In a letter from Nairn to Mabel McIndoe, née Hill, dated 19/8/1998, Nairn describes a "run-in" that he had with Miss M. E. R. Tripe over credentials. He wrote, "It amounted to this, I opened up and challenged her Art Masters ability on any point. I had no certificates, she was an A. M. of K."

- 38) They were on the Fine Arts committee of the Wellington Industrial exhibition, 1896-97
- 39) For example the Palette Club of Christchurch and the Bishopdale Sketching Club of Nelson were formed in 1889. Lyttelton Times, 29/4/1889, Encyclopaedia of New Zealand, Wellington, 1966, vol. 1, p. 98
- 40) 'Art Notes', New Zealand Mail, 20/7/1894, p. 29
The year before, at the first annual exhibition of the Wellington Art Club, Nairn had also stated that the Art Club "had been formed as a lead up to the more important institution" viz. the Academy. Evening Post, 21/7/1893
- 41) U. Platts, Nineteenth Century New Zealand Artists: A Guide and Handbook, Christchurch, 1980, p. 237
- 42) Wellington Art Club exhibition catalogue, 1894
- 43) The Bailie, 20/12/1882
- 44) See Introduction, reference 5
- 45) Minutes of the NZAFA, 10/5/1893
- 46) 'Art Notes', New Zealand Mail, 27/4/1894
- 47) There seem to have been only three major exhibitions of the Art Club. The first and second annual exhibitions were held in July 1893 and 1894 respectively. Both were opened by Lord Glasgow. The third exhibition of the Art Club was staged in March, 1896. This exhibition was opened by Sir Robert Stout.
- 48) Australian artists sent work to the third Wellington Art Club exhibition held in February, 1896. "Some sketches from Sydney are interesting, those of Mr Ashton in particular...", New Zealand Mail, 12/3/1896. Nairn was invited to exhibit in Sydney, but he appears not to have taken up the invitation, New Zealand Mail, 19/9/1897, p. 21
- 49) 'Concert at Pahautanui', Evening Post, 3/2/1891

- 50) Letter from S. C. Haybittle to VAH, 16/ 5/1991. Charles Haybittle leased the land from a neighbour, presumably the Cotters, see location map in Silverstream - School & Community, published, by the Silverstream School Jubilee Fund, 1974. The most convincing story concerning the naming of Pumpkin Cottage comes from the son of Charles Haybittle, H. S. Haybittle. (see artist's file in the Resource centre, National Art Gallery, Wellington). H. S. Haybittle relates that it was his father who placed the pumpkin on top of the chimney in order to remind his son that he would be needed to help with the evening milking. Nairn probably enjoyed the story and subsequently painted a pumpkin on the side of the cottage.
- 51) Letter from M. Crompton Smith to Stanley Edwards, (Ms 1439 Alexander Turnbull Library, Wellington) Although we have no idea what rent Nairn paid for the use of Pumpkin Cottage, it was probably only nominal since the re-grouped Wellington Art Club of the 1900s paid 5 shillings per annum for the use of the house at Golden Gate, Paremata. 70 Colourful Years, A History of the Wellington Art Club, 1962, p. 14
- 52) No. 39, Changing Pasture - Noon was priced at £100. In 1980 the painting was sold at auction through Dunbar Sloane to Fletcher Challenge Corporation for \$7,000. (see Catalogue no. 4). Lord Glasgow also purchased paintings by H. M. Gore and C. D. Barraud at the exhibition in 1892. See Chapter 2, Landscapes, references 18 and 19
- 53) Listed in the exhibition catalogues of the Glasgow Institute of Fine Arts, Glasgow, as an extraordinary member with annual subscription fee of £25.
- 54) See references 52 and 47. Nairn's obituary in the Glasgow Herald, 11/4/1904, lists two portraits, one of Lord Glasgow and the other of his daughter Lady Augusta Boyle which he must have been commissioned to do after the purchase of Changing Pasture - Noon. He is also mentioned as having given private art lessons to Lady Alice Boyle. Nairn was invited to a

number of functions at Government House over the five-year term of Lord Glasgow's office, for example the Citizens Ball held in early July, 1892, Evening Post 5/7/1892

Chapter Two

- 1) 'The Progress of Art in New Zealand', New Zealand Mail, 6/10/1892, p. 11; 'Some Notes on Landscape Painting', New Zealand Mail, 23/4/1896, p. 13
- 2) The most recent comprehensive study on the Glasgow Boys is Roger Billcliffe's book, The Glasgow Boys, London, 1985. For the influence of Bastien-Lepage see K. McConkey, 'The Bouguereau of the Naturalists: Bastien Lepage and British Art,' Art History, vol. 1, no. 3, 9/1978, pp. 371-382
- 3) Most books dealing with Scottish painting of the second half of the nineteenth century emphasize the significance of Corot.
- 4) 'Some Notes on Landscape Painting', New Zealand Mail, 23/4/1896, p. 13. Lawson exhibited in Glasgow prior to his death in 1882. At the Glasgow International exhibition of 1888, Lawson's work was given special attention, J. Caw, Scottish Painting 1620-1908, Bath, 1975, p. 315. The following year Constable's work was shown at the Glasgow Institute annual exhibition. In 1888 there had been an important exhibition of Constable's work at the Victoria and Albert Museum, in London. Both Lawson and Constable were discussed in relation to the Glasgow Boys by the contemporary press in Glasgow, see 'Lights and Shadows', Quiz, 5/4/1889, p. 49
- 5) Lawson was of Scottish descent. His brother Malcolm arranged the music for the golden treasury of Scottish melodies, Songs of the North of which Nairn owned a copy and which is still in the family. See Chapter 4, Portraiture, reference 5

- 6) Lawson found success as an artist through the Grosvenor Gallery. In 1878 for example Lawson's The Minister's Garden was sold for £1200, rivalling prices received by Bastien-Lepage for his paintings.
- 7) D. Macmillan, Scottish Art 1460-1990, Edinburgh, 1990, p. 257
- 8) D. Macmillan describes Walton's landscapes of this period as "foreign". See D. Macmillan, Scottish Art 1460-1990, Edinburgh, 1990, p. 257
- 9) D. Macmillan, Scottish Painting 1460-1990, Edinburgh, 1990, p. 257. For list of artists trained by Scott Lauder see J. Caw, Scottish Painting 1620-1908, Bath, 1975, pp. 257-263
- 10) D. Macmillan, Scottish Painting 1460-1990, Edinburgh, pp. 257, 253. Significantly Lord Glasgow in his opening speech at the annual exhibition of the NZAFA in 1892 quoted these lines from Scott, Evening Post, 12/9/1892
- 11) Leslie, Constable's early biographer described his landscapes as having "human associations". Rosenthal then quoted Leslie, see M. Rosenthal, Constable, London, 1987, p.54
- 12) 'Some Notes on Landscape Painting', New Zealand Mail, 23/4/1896, p. 13
- 13) 'The Late Mr. J. M. Nairn', New Zealand Illustrated Magazine, May, 1904, p. 106. What Nairn states is also very close to earlier statements made by Reynolds. For example, "You cannot do better than have recourse to Nature herself", J. Sime, Sir Joshua Reynolds, London, 1906, p. 101
- 14) J. Sime, Sir Joshua Reynolds, London, 1906, p. 106
- 15) 'Some Notes on Landscape Painting', New Zealand Mail, 23/4/1896, p.13. As Fiat Justitia points out the camera serves this purpose, 'Lights and Shadows', Quiz, 5/4/1889, p. 49
- 16) 'Some Notes on Landscape Painting', New Zealand Mail, 23/4/1896, p. 13
- 17) M. Rosenthal, Constable, London, 1987, pp. 38 and 59
- 18) Evening Post, 15/9/1892,
- 19) New Zealand Mail 15/9/1892, p. 39

- 20) For instance Petrus Van der Velden, who arrived in New Zealand in the same year as Nairn, was 'slow' to acknowledge the special conditions pertaining to New Zealand in his work. See T. L. R. Wilson's Petrus Van der Velden - a catalogue raisonné, Sydney, 1979, vol. 1, pp. 65-66
- 21) New Zealand light as it relates to the painter is discussed by B. Robinson, Towards an Identity, a research paper for the Diploma of Fine Arts (Hons), University of Canterbury, 1976. See also F. Pound, 'The Real and the Unreal in New Zealand Painting', Art New Zealand, no. 25, 1982, pp. 42-47
- 22) 'The Gem of the South', The New Zealand Illustrated Magazine, 6/1902, p. 210
- 23) See the number of 'Seascapes' listed in the catalogue.
- 24) Both works remain within the Nairn family in New Zealand.
- 25) The Angry Sea is illustrated in D. Holden's, Whistler, Landscapes and Seascapes, New York, 1976, plate 18, p. 56
- 26) G. Boddy, Katherine Mansfield. The Woman and the Writer, London, 1944, p. 216
- 27) A. Alpers, The Life of Katherine Mansfield, London, 1980, p. 30
- 28) Charles Heaphy painted scenes of Wellington from the days of first European settlement in 1840.
- 29) Examples of work by J. Gibb and D. Turner on Wellington Harbour are held at the Maritime Museum in Wellington.
- 30) Nairn exhibited one painting at the NEAC in 1889: no. 4, Sundown in Renfrewshire. For Nairn's comments on the NEAC, see 'Decorative Art', 'Art and Artists', Otago Witness, 7/8/1890, p. 41. Steer exhibited at the Glasgow Institute in 1885, but not again until 1890. See catalogues of the Glasgow Institute.
- 31) I. Spencer, 'Francis Newbury and the Glasgow Style', Apollo, 10/1973, p. 290

- 32) Steer received quite a lot of coverage in the art journals of the 1890s. For example Ermine Sea was reproduced in the Magazine of Art in February, 1892. We know that Nairn studied art journals extensively. Frequent references to English art journals were made in New Zealand papers. For example the New Zealand Mail, 27/4/1894, referred to recent articles in the Art Journal, the Magazine of Art and the Studio. The newspaper also referred to the New Gallery, 2/12/1892, p. 11, Cassell's Academy Pictures 30/6/1893, p. 11 and the Graphic - special no. on Academy, 30/6/1893, p. 11. At the meeting of the Council of the NZAFA, 23/8/1893, A. D. Riley proposed a motion which Nairn seconded to the effect that the Academy purchase art journals. "The proposer promised to furnish a list of the same."
- 33) Children Paddling, Walberswick, c1889-1894, illustrated in B. Laughton, Philip Wilson Steer, Oxford, 1971, plate 79
- 34) The small watercolour entitled [Kapiti Island] (Catalogue no. 111) is now in the collection of the Alexander Turnbull Library, Wellington. It was found with several signed pencil drawings, now in the collection of the NAG, Wellington, in a sketchbook belonging to his friend and Wellington Art Club colleague, Maurice Crompton Smith.
- 35) A signed modern life painting entitled [Scottish Beach with figures and bathing machines], dated 1882 was sold by D. Lay, Penzance, Cornwall, 30/3/1989
- 36) For comments on Nerli see P. Entwisle *et al*, Nerli, An exhibition of paintings and drawings, Dunedin Public Art Gallery, 1988, pp. 19-23
- 37) Samoan, remained in the family until the late 'seventies. The watercolour relates to Samoan chief, no. 90, P. Entwisle *et al*, Nerli, An exhibition of paintings and drawings, Dunedin Public Art Gallery, 1988, p. 139. Present whereabouts unknown.

- 38) See list of extant works in P. Entwisle *et al*, Nerli, An exhibition of paintings and drawings, Dunedin Public Art Gallery, 1988
- 39) See review of the 'Canterbury Fine Art Society's Exhibition', 'Art Notes', New Zealand Mail, 14/4/1893, p. 12
- 40) 'Otago Art Society exhibition', Otago Daily Times, 18/11/1893
- 41) A. G. Robins, 'British Impressionism: The Magic and Poetry of Life Around Them', World Impressionism, The International Movement, 1860-1920, ed. N. Broude, New York, 1990, p. 85
- 42) Illustrated M. Dunn, 'Notes on Nairn in Glasgow', Bulletin of New Zealand Art History, vol. 5, 1977, p. 12
- 43) Stone's Wellington Directories for the 1890-1904
- 44) P. Entwisle *et al*, Nerli, An exhibition of paintings and drawings, Dunedin Public Art Gallery, 1988, plate 31, p. 109
- 45) Obituary, Evening Post, 22/2/1904, p. 5
- 46) 'Some Remarks on Impressionism', Art Journal, London, 1893, pp. 103-104. Westminster Gazette, London, 4/2/1893, reported the remarks of Sir George Reid, President of the Royal Scottish Academy.
- 47) See World Impressionism, The International Movement, 1860-1920, ed. N. Broude, New York, 1990
- 48) A. G., Robins, 'British Impressionism: The Magic of Life Around Them', World Impressionism, The International Movement, ed. by N. Broude, New York, 1990, p. 71

Chapter Three

- 1) The Edinburgh Courant writing about the exhibition at the Scottish Academy in 1876 and 1877, described these artists "as devoting themselves to rural scenes with figures and presenting something of an aspect of a school." Robertson Reid for instance had his painting entitled Toil and

- Pleasure purchased by the prestigious Chantrey Trust in 1879. J. Caw, Scottish Painting, 1620-1908, Bath, 1975, pp. 282-283
- 2) D. Macmillan, Scottish Art, 1460-1990, Edinburgh, 1990, pp. 254-255
 - 3) D. Macmillan, Scottish Art, 1460-1990, Edinburgh, 1990, p. 254
 - 4) C. Wood in the introduction to Paradise Lost, London, 1988, discusses contemporary attitudes to the depiction of rural life themes, pp. 7-17
 - 5) Field Working in Spring - at the Potato Pits by W. D. McKay, illustrated in C. Wood, Paradise Lost, London, 1988, p. 49. Potato Pickers, Thorntonloch, by J. Guthrie, illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, p. 110
 - 6) D. Macmillan, Scottish Art, 1460-1990, Edinburgh, p. 254
 - 7) The only example of a study of Bastien-Lepage by Nairn has been traced to a photograph of a realist painting of an old fisherman, possibly Clearing the Stakenets, 1883. Illustrated in V. Hearnshaw, James McLauchlan Nairn - the Glasgow years, unpublished research paper, School of Fine Arts, University of Canterbury, 1990
 - 8) J. Guthrie's A Hind's Daughter is illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, p. 91
 - 9) J. Robertson Reid's The Old Gardener is illustrated in R. Billcliffe, The Glasgow Boys, London, p. 114; A. Melville's, A Cabbage Garden, is illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, p. 113
 - 10) The Crofting Act was passed in 1884, giving security of tenure and attempting to fix fair rents. K. Lowther, The Scottish Highlands, London, 1984, p. 17
 - 11) Names listed at People's Palace, Glasgow
 - 12) First legislation on land reform introduced by William Rolleston in 1882. Encyclopaedia of New Zealand, Wellington, 1966, vol. 2, p. 263

- 13) 'Sir John McKenzie: From Crofter to Cabinet Minister', New Zealand's Heritage, The Making of a Nation, New Zealand, 1971, pp. 1715-1719. McKenzie's important land reforms were the Land Act of 1892 and the Land Settlements Act of 1894. Encyclopaedia of New Zealand, Wellington, 1966, vol. 2, pp. 263-264
- 14) Encyclopaedia of New Zealand, Wellington, 1966, vol. 2, p. 364. It is interesting to note that when Nairn arrived in New Zealand, there were only 4 other passengers on the boat with him, Otago Daily Times, 4/1/1890
- 15) Cyclopaedia of New Zealand, Wellington, 1897, vol. 1, p. 840
- 16) 640 acres was considered the maximum size of a farm for the "small farmer", see 'The Rise of the Small Farmer', New Zealand's Heritage, The Making of a Nation, New Zealand, 1971, p. 1709
- 17) See the review of the annual exhibition of the NZAFA, Evening Post, 20/10/1890
- 18) See reviews of the annual exhibition of the NZAFA, New Zealand Mail, 15/9/1892, p. 39 and Evening Post, 12/9/1892
- 19) Joan of Arc by Bastien-Lepage is illustrated in J. Campbell, The Irish Impressionists, Dublin, 1884, p. 10
- 20) Frank O'Meara and William Stott exhibited in Glasgow in the early and mid-1880s.
- 21) Noon is illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, p. 154
- 22) It is possible that Nairn travelled to Sydney on the *Talune* on 20 February 1892, returning via Auckland ten days later. Shipping list, Evening Post, 20/2/1892
- 23) Daughter of the D'Urbervilles was published weekly in the Sydney Mail in an illustrated version, 4/7/1891-26/12/1891

- 24) See editorial of the New Zealand Times, 2/1/1893. Review of Royal Academy Pictures, 1892-1904, London. However, Tom Roberts was influenced by Hardy's Far from the Madding Crowd. See H. Topliss, Tom Roberts: A Catalogue Raisonné, Melbourne, 1985, vol. 1, pp. 16-18
- 25) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, p. 148
- 26) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, pp. 146 and 184. Hardy describes Tess as "happy", p. 183
- 27) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, p. 211
- 28) Information supplied by M. E. Harris, daughter of Alice Jones, born c. 1877, artist's file, Resource centre, National Art Gallery, Wellington
- 29) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, pp. 173 and 212
- 30) Review of the annual exhibition of the NZAFA, New Zealand Times, 23/9/1893
- 31) Review of the annual exhibition of the NZAFA, New Zealand Times, 23/9/1893
- 32) Review of the annual exhibition of the NZAFA, New Zealand Times, 23/9/1893
- 33) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, p. 42
- 34) T. Hardy, Tess of the d'Urbervilles, edited by J. Grindle and S. Gatrell, Oxford, 1983, p. 42
- 35) J. Lavery's On the Loing: An Afternoon Chat, (Under the Cherry Tree) is illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, p. 90. This painting was exhibited at the Glasgow Institute, 1885

- 36) K. McConkey, 'Bouguereau of the Naturalists: Bastien Lepage and British Art', Art History, 9/1978, p. 375
- 37) D. Macmillan, Scottish Painting, 1460-1990, Edinburgh, 1990, p. 264
- 38) For contemporary comments on Changing Pasture - Noon, see reference 18
- 39) 70 Colourful Years, A History of the Wellington Art Club, Wellington, 1962, p. 9
- 40) Minutes of the Council meeting of the NZAFA, 3/12/1903. Summer Idyll of 1898 was purchased by the Canterbury Society of Arts in 1898. J. King, 'Art Collecting by the Canterbury Society of Arts: The First Fifty Years', Bulletin of New Zealand Art History, vol. 11, 1990, p. 42
- 41) Mabel McIndoe (née Hill) and Mary Tripe (née Richardson)
- 42) Encyclopaedia of New Zealand, Wellington, 1966, vol. 2, p. 77. Both C. Wood and L. Astbury put forward the idea that a real interest in rural life themes develops within an urban society. See Chapter 1, New Zealand - The early years, reference 9. See also C. Wood, Paradise Lost, London, 1988, pp. 9-10, L. Astbury, Sunlight and Shadow, Sydney, 1989, pp. 177-189 and L. Astbury, City Bushmen: The Heidelberg School and Rural Mythology, Melbourne, 1985

Chapter Four

- 1) H. P. Sealy, 'In the Studio, Mr C. F. Goldie's Work', New Zealand Illustrated Magazine, vol. 5, no. 22, November, 1901, p. 147
- 2) See list of extant portraits in the Catalogue.
- 3) Evening Post 9/2/1891
- 4) F. L. Irvine-Smith, Streets of my City, Wellington, 1948, p. 170; The Onslow Historian, vol. 4, 1974, pp. 6-12; J. Bremner, Wellington's Northern Suburbs, 1840-1918, 1983, p. 37; J. Newton and Co., Ms 1434, Alexander Turnbull Library, Wellington

- 5) Nairn's contribution to local entertainment has been long overlooked. During the early 1890s he sang in a number of charity concerts. (Evening Post, 3/2/1891, 6/5/1891, 2/6/1891, 6/6/1891, 19/8/1891, 8/10/1891) He also took an active part in local dramatic productions, as an actor and scene maker (Evening Post 6/11/1891, 2/7/1892; New Zealand Mail, 6/5/1899), and as a foundation member of the Wellington Dramatic Students. H. E. Nicholls, 'Thespian Memories', Art in New Zealand, 1933-35, vols. 6-7, p. 155
- 6) Extracts from the minutes of the National Art Gallery management meeting, 2/10/1939
- 7) Fell bequest NZAFA papers, ATL Ms 1372, folder 1/23, letter from trustees to National Art Gallery, Wellington, 19/10/1933, letter from National Art Gallery, Wellington to trustees, 21/6/1935
- 8) The portrait was presented to Lily Grace, eldest daughter of Grace on the occasion of her marriage to C. P. White of Bombay, India. The painting no doubt went to India following the wedding.
- 9) Evening Post, 9/9/1893
- 10) Fell proposed Nairn for the council of the Academy in 1890. Minutes of the NZAFA, 30/12/1890
- 11) R. Kay and T. Eden, Portrait of a Century, Wellington, 1983, p. 194
- 12) 70 Colourful Years, The Wellington Art Club, Wellington, 1982, p. 53
- 13) See the review of the annual exhibition of the NZAFA, New Zealand Times, 23/9/1893
- 14) C. Wood, Dictionary of Victorian Painters, Woodbridge, 1971, p. 117
- 15) F. Wedmore, 'Modern Life in Modern Art', Magazine of Art, 1888, pp. 77-80; K. McConkey, 'Naturalistic Portraiture', Edwardian Portraits, Suffolk, 1987, p. 17

- 16) 'Decorative Art', 'Art and Artists', Otago Witness, 7/8/1890, p. 41
- 17) Over a period of 15 months Nairn worked as a graphic artist for Quiz in Glasgow, during which time he produced dozens of caricatures. See Chapter 5, Black and White Illustration, reference 1
- 18) F. Porter, Born to New Zealand, New Zealand, 1989, caption under photograph, pp. 198-199
- 19) 'Annual exhibition of the NZAFA, 1897', New Zealand Mail, 9/9/1897, p. 11
- 20) Chief Justice Prendergast, 1898 (Catalogue no. 152) and Judge Chapman, 1901 (Catalogue no. 157), 'Mainly About People', New Zealand Mail, 3/6/1897, 24/6/1897
- 21) Annual Report of the Law Society, Wellington, 1895/96
- 22) Annual Report of the Law Society, Wellington, 1896/97
- 23) Minutes of the meetings of the Law Society, Wellington, 3/1897
- 24) Minutes of the meetings of the Law Society, Wellington, 5/1897
- 25) W. L. Morison was resident in Wellington at this period. He carried out a number of portrait busts of prominent persons during the 1890s.
- 26) Annual Report of the Law Society, Wellington, 1897/98
- 27) J. Caw, Sir James Guthrie PRSA LLD, a biography, London, 1932, p. 73. Caw states that Guthrie received fees on a scale as follows in 1898 for his portraits: 1/4 £200, 1/2 £400, full £650. The 'average' wage was not information recorded by the census in the 1890s, however a seaman received £7 a month, i.e. £84 a year. Lyttelton Times, 26/8/1890.
- 28) Salaries of teachers as quoted in the Evening Post 27/9/1893, certified teacher, male, £100-200, female £80-150. Following confirmation of his position at the Technical College in 1892, Nairn received £180 (see Chapter 1, The early years reference 34). This sum was increased to £225 by the

- 1900s. (Outward Letterbooks, Wellington Technical College, Msy 25, p. 133, Alexander Turnbull Library, Wellington)
- 29) For information on decorative work undertaken by Nairn, see V. Hearnshaw, James McLauchlan Nairn, The Glasgow years, unpublished research paper, School of Fine Arts, University of Canterbury, 1990, pp. 20-24
 - 30) Minutes of the NZAFA, endorsed 24/11/1897
 - 31) Review of the annual exhibition of the Auckland Society of Arts, New Zealand Herald, 16/4/1897, p. 5
 - 32) 'Art Notes', New Zealand Mail, 26/3/1896, p. 22. Poem by RLS published in Triad, 15/8/1893
 - 33) Letter from JMN to Mabel Hill, 2/2/1896
 - 34) Letter from JMN to Mabel Hill, 2/2/1896
 - 35) New Zealand Mail, 6/10/1892, p.11
 - 36) Letter from JMN to Mabel Hill, 2/2/1896
 - 37) Review of the annual exhibition of the NZAFA, New Zealand Mail, 30/7/1896, p. 22
 - 38) See Chapter 2, Landscapes, reference 32 for list of publications available in New Zealand.
 - 39) Caw, Guthrie's biographer suggests that he was working in pastel as early as his sojourn at Cockburnspath, 1883-5, J. Caw, Sir James Guthrie, PRSA, LLD, a biography, London, 1932, p. 51.
 - 40) Ellen Nairn's mother was born Maria Welch. William and Ann Read Welch, founders of the Welch family, emigrated to New Zealand on the *Oriental* in 1840 and settled in the Hutt Valley.
 - 41) The marriage certificate records both Nairn's age and place of birth incorrectly. Nairn was born at Willowfield Cottage, Campsie Junction,

- 18/11/1859. His birth was registered by his father at Kirkintilloch, 3/12/1859
- 42) See Chapter 2, Landscapes, pp. 24-25
 - 43) Both works illustrated in R. Billcliffe, The Glasgow Boys, London, 1985, pp. 187, 195, respectively.
 - 44) According to McGregor Wright (Ms Edwards 1438, ATL, Letter from McGregor Wright to Stanley Edwards, 13/7/1939), Nairn was very fond of painting a certain watersider called Charley Presham. Unfortunately the physical description of Presham does not fit with the man of the watercolour. See P. Lawlor, Old Wellington Days, Wellington, 1959, p. 129, Presham is described as having "white whiskers".
 - 45) Evening Post, 19/12/1896
 - 46) C. Wildman, New Zealand Portraiture, unpublished M. A. thesis, University of Auckland, 1979, p. 30

Chapter Five

- 1) 'On Change', 'Art Club', 'Press Notes', Quiz, Glasgow, June 1888-September 1889
- 2) G. Scholefield, Newspapers in New Zealand, Wellington, 1958, p. 37
- 3) G. Scholefield, Newspapers in New Zealand, Wellington, 1958, p. 37
- 4) See entries in the catalogue under Black and White Illustration and Miscellaneous for complete list of extant works in this medium.
- 5) New Zealand Mail, 23/11/1894, p. 20. The first sketch exhibition organized by the Academy (later known as the Autumn exhibition) was the Black and White exhibition held in 1896. R. Kay and T. Eden, Portrait of a Century, Wellington, 1983, p. 47
- 6) See I. Merrett, A Reappraisal of the 1890 Maritime Strike in New Zealand, unpublished M. A. Thesis, University of Canterbury, 1969, for a comprehensive study of the topic.

- 7) I. Merrett, A Reappraisal of the 1890 Maritime Strike in New Zealand, unpublished M. A. Thesis, University of Canterbury, 1969, p. 69
- 8) J. Vial, The 1890 Maritime Strike in Wellington as told by Strike Notes, unpublished research paper, Victoria University, Wellington, 1990, p. 3
- 9) J. Vial, The 1890 Maritime Strike in Wellington as told by Strike Notes, unpublished research paper, Victoria University, Wellington, 1990, p. 1
- 10) Catalogue nos. 169 and 170
- 11) New Zealand Graphic, 4/10/1890, p. 1
- 12) Black- and-white illustration for Quiz entitled, 'Art Versus Realism', 30/11/1888, p. 126
- 13) New Zealand Mail, 2/11/1899, p. 6
- 14) Ten contingents were sent over the three-year duration of the war. Six thousand five hundred men in all. All were volunteers and had to provide their own mounts.
- 15) New Zealand Mail, 26/10/1899
- 16) 'The Postage Stamps of New Zealand', Royal Philaletic Society of New Zealand, vol. 1, 1939, p. 194
- 17) 'The Postage Stamps of New Zealand', Royal Philaletic Society of New Zealand, vol. 1, 1939, p. 194
- 18) 'The Postage Stamps of New Zealand', Royal Philaletic Society of New Zealand, vol. 1, 1939, p. 196

Conclusion

- 1) 'Deaths', Evening Post, 22/2/1904, p.1. Although it has been asserted that Nairn died from a chill caught while sketching at Motueka, for example by G. Docking, Two Hundred Years of New Zealand Painting, Auckland, 1980, p. 80, it has been clearly established that Nairn died from another cause. Dr N. Hogg, a retired General Practitioner of Dargaville, who has had a long

interest in the artist, kindly clarified remarks written by Dr Walter Fell on Nairn's death certificate. He considered peritonitis as the most likely cause of death. Letter from Dr N. Hogg to VAH, 7/1991

- 2) 'Eulogistic References', newspaper cutting below minutes of NZAFA, 14/2/1904
- 3) 'Eulogistic References', newspaper cutting below minutes of NZAFA, 14/2/1904
- 4) 'The Late Mr J. M. Nairn.', The New Zealand Times, 25/2/1904, p. 6
- 5) 'An Appreciation', New Zealand Times, undated cutting, artist's file, Resource centre, National Art Gallery, Wellington
- 6) Evening Post, 22/2/1904. Gresley Lukin was the literary editor of the 'Post' from 1892 until 1916. G. Scholefield, Newspapers in New Zealand, Wellington, 1958, p. 38. Most reviews on Nairn's work in the 'Post' from 1892 were critical.
- 7) The exhibition was held 9-13/4/1904
- 8) New Zealand Times, 11/4/1904
- 9) Retrospective exhibitions were held in 1920 and 1975
- 10) Publications are listed in the bibliography.
- 11) G. Brown and H. Keith devote a chapter to Nairn, see An Introduction to New Zealand Painting 1839-1980, Auckland, 1988, Chapter 6. See reference 12. Nairn has also been paired with Fristrom, an artist not known to Nairn, C. McCahon, James Nairn and Edward Fristrom, Auckland City Art Gallery, Auckland, 1964
- 12) E. H. McCormick, Letters and Art in New Zealand, Wellington, 1940, pp. 119-122
- 13) T. R. L. Wilson, Petrus Van der Velden - a catalogue raisonné, vols 1 & 2, Sydney, 1979; P. Entwisle *et al*, Nerli. An exhibition of paintings and drawings, Dunedin Public Art Gallery, 1988

- 14) J. Shelley, Christchurch Press, 22/3/1933. Discussed by F. Pound in 'National Antithesis, A Compendium', Antic One, 6/1986, p. 74
- 15) For discussion on Nairn and the New Zealand 'light', see Chapter 2, Landscapes, pp. 17-20
- 16) A. R. D. Fairburn, 'Some Aspects of New Zealand Art and Letters' Art in New Zealand, June 1934, p. 215. Discussed by G. Brown and H. Keith in An Introduction to New Zealand Painting 1839-1980, Wellington, 1988, p. 10
- 17) A. R. D. Fairburn, 'Some Aspects of New Zealand Art and Letters', Art in New Zealand, June 1934, p. 215
- 18) G. Docking, Two Hundred Years of New Zealand Painting, Auckland, 1990, pp. 76-77; F. Pound, Frames on the Land, Auckland, 1983, p. 88
- 19) F. Pound, Frames on the Land, Auckland, 1983, p. 88
- 20) F. Pound, Frames on the Land, Auckland, 1983, p. 26
- 21) See World Impressionism, The International Movement, 1860-1920, edited by N. Broude, New York, 1990. Discussed in Chapter 2, Landscapes, p. 26
- 22) See Chapter 1, The early years, p. 3; Quiz, 27/9/1889
- 23) 'Eulogistic References', newspaper cutting below minutes of the NZAFA, 14/2/1904, states that there was always the question at each exhibition, "What has Nairn sent?"
- 24) Minutes of NZAFA, 14/2/1904
- 25) See Chapter 2, Landscapes, pp. 16-17
- 26) G. Brown and H. Keith, An Introduction to New Zealand Painting, 1839-1980, Wellington, 1988, p. 86
- 27) M. E. R. Tripe, 'James McLachlan Nairn', (Some Personal Reminiscences), Art in New Zealand, 12/1928, p. 106

- 28) See Chapter 2, The Depiction of Rural Life, pp. 34-37
- 29) 'Eulogistic References', newspaper cutting below minutes of the NZAFA, 14/2/1904
- 30) E. H. McCormick, Letters and Art in New Zealand, Wellington, 1940, p. 121; G. Brown, and H. Keith, An Introduction to New Zealand Painting 1839-1900, Auckland, 1988, p. 86

Appendix A

CHRONOLOGY

1889

21 September, sails on clipper ship, *Forfarshire* for Dunedin, New Zealand

1890

3 January, arrives in Dunedin. Met by local art dealer McGregor Wright

January-February, visits the New Zealand and South Seas exhibition, exhibits recent seascapes at a private dinner held in his honour organised by Con Hutton and other members of the Dunedin art fraternity

April-July, stays with his elder sister Isabella MacGibbon and her family at Kelvinsgrove, Mataura

Late Autumn, takes painting trip to lakes region, Central Otago

25 July, reads paper entitled 'Decorative Art' to the students of the Otago School of Art

29 July, sails north to Wellington, via Christchurch on the *Penguin*

30 July, arrives in Wellington where he stays with his brother Archibald his wife Bessie and family, address: Myrtle Cottage, 160 Cuba St

October, exhibits for the first time with the NZAFA (7 works)

Spring, produces a booklet entitled Strike Notes, establishes studio in Manners Street

10 October, becomes an artist member of the NZAFA

30 December, is elected to the Council of the NZAFA

1891

February, working in Pauatahanui, Porirua Harbour

May, organises Art Union for his own benefit

September, exhibits with NZAFA (3 works)

September, Archibald Nairn is declared bankrupt

Possible date for change in residence to 93 Tinakori Rd

October, possible trip to Christchurch?

Spring, becomes member of the Wellington Amateur and Operatic Society

November, exhibits with OAS, Dunedin

December, approval is given by the board of the Technical College for Nairn to hold life classes to begin early 1892

December, is re-elected to Council of NZAFA

Summer months of 1891-2 working at Moonshine, north of Wellington on Changing Pasture - Noon.

1892

Mid-January, plays Leonard Meryll in the 'Yeoman of the Guard' with the Wellington Amateur Operatic and Dramatic Society

February, first painting trip to Nelson area

February-March, possible trip to Sydney on *Talune* returning via Auckland

10 June, the new Governor of the colony, Lord Glasgow arrives in Wellington.

3 July, Gala performance for Governor, 'Rob Roy' is re-staged, scenery by Nairn

5 July, attends Citizens Ball given by Lord and Lady Glasgow
scheduled to take on more classes at the Technical College

10 September, Lord Glasgow opens the annual exhibition of the NZAFA, purchases painting by Nairn entitled Changing Pasture - Noon (9 works)

16 September, returns from short visit to Christchurch

21 September, first meeting of the Wellington Art Club Nairn presents paper entitled 'The Progress of Art in New Zealand'

November, exhibits with OAS, Dunedin

30 November, further performance of 'Rob Roy' with Mr Bentley and Co.

7 December, is re-elected to the Council of the NZAFA

14 December, final meeting of the Wellington Art Club for year, J. Baillie presents paper entitled 'Walter Crane, his Life and Work'

1893

January-mid February, in the South

25 February, new gallery of the NZAFA in Whitmore St is opened by Lord Glasgow

March, in Christchurch for about 10 days with J. Baillie, visits the CSA exhibition and Van der Velden at his home in Avonside

25 July, first exhibition of Wellington Art Club at NZAFA gallery, is opened by Lord Glasgow

19 September, exhibits at annual exhibition of the NZAFA (6 works), on hanging committee

September, exhibits with Palette Club, Christchurch

September, exhibits with Dunedin School of Art Club

6 November, becomes member of the Thorndon Bowling Club

November, founder member of the Wellington Dramatic Students

November, exhibits with OAS, Dunedin

8 December, stands but is not elected to committee of NZAFA

1894

Summer, trip to south via Timaru?

April, first meeting of the year of Wellington Art Club, held at Dr Fell's residence in Willis St

April, exhibits with the CSA

June, at Art Club meeting Nairn gives a painting demonstration

June, Art Union arranged through McGregor Wright for his benefit

June, Mabel Hill working on her portrait of Nairn

July, meeting of Art Club, topic of the month, study in blue and yellow

15 July, second Art Club exhibition is opened by Lord Glasgow

September, does not exhibit with the NZAFA

November exhibits with OAS, Dunedin

20 December, is re-elected to committee of the NZAFA

1895

April, exhibits with CSA, Christchurch

18 June, present at Birthday Ball given at Government House

28 July, exhibits with NZAFA (7 works)

Winter, a studio fire destroys stored paintings up to that date including his sketches carried out on his voyage to New Zealand

7 September, his friends and colleagues arrange an evening where a "purse of sovereigns" is presented to Nairn to compensate for his loss

September, exhibits with Bishopdale Art Club, Nelson

November, exhibits with OAS, Dunedin

20 December, is re-elected to council of NZAFA

1896

January, painting trip to Stewart Island with Charles Howorth

on return journey via Maitai and Dunedin meets up with Nerli

19 February, first Art Club meeting of the year, John Baillie presented with album of sketches by members on eve of his departure for England

8 March, third Art Club exhibition is opened by Sir Robert Stout
exhibits his portrait of D.M. Luckie (includes exhibits by Australian artists)

April, exhibits with CSA, Christchurch

26 April, 'Some Notes on Landscape Painting' published in the New Zealand Mail

Autumn, first Black and White exhibition for Academy, later the Autumn exhibition

27 July, exhibits at annual exhibition of NZAFA (7 works)

10 October, the Wellington Industrial exhibition is opened by Lord Glasgow, Nairn on Fine Arts committee

December, is re-elected to the council of NZAFA

1897

February, the Wellington Industrial exhibition closes

March, exhibits with CSA, Christchurch

April, exhibits with ASA, Auckland

June, receives commission to paint posthumous portrait of Justice Richmond,
is exhibited at NZAFA in September, installed in the law courts in October

7-21 July, sails on *Monowai* to Australia with Mabel Hill and her sister

September, exhibits with the NZAFA (4 works)

September, exhibits with the Aust. Society of NSW

November, exhibits with OAS, Dunedin

Summer, living with Dr Kington Fyffe, probably his brother Archibald and
family have emigrated from New Zealand, studio: 1897-1898, 36 Lambton
Quay

1898

February, working on portrait of the Chief Justice Prendergast

17 March, marries Ellen Smith formerly of Greytown in a ceremony
conducted by the Rev A. Gray at Silverstream

March, exhibits CSA, Christchurch

May, exhibits with South Canterbury Art Society, Timaru

August, very ill and is unable to hang the forthcoming annual of NZAFA
exhibition, shows portrait of Walter Turnbull (5 works)

7 August, birth of first daughter Mairi Bhan Og (1898-1958)

address, 4 May St, Thorndon, studio, 20 May Street with Henri Bastings?

November, exhibits with OAS, Dunedin

1899

May, exhibits with South Canterbury Art Society, Timaru

Summer, painting camp at Makara?

Late summer, in the Nelson/Marlborough areas

August, exhibits with NZAFA (5 works)

November, exhibits with ASA, Auckland

December, is elected vice president of the NZAFA, a position he holds until
his death in 1904

1900

May, submits design for stamp to commemorate NZ soldiers in S. Africa,
stamp issued in December

August, exhibits with the Bishopdale Art Club in Nelson

Autumn, does not exhibit with the NZAFA

December, exhibits at the art exhibition of the Industrial exhibition in
Christchurch

1901

January-February, visits sister in Southland

24 May, birth of second daughter, Ellen May Victoria (1901-66)

Autumn, exhibits with NZAFA (8 works)

address, 24 Woolcombe Street, (now extension of The Terrace) studio

1901-2, 11 Glenbervie Terrace, Thorndon with Henry Mount Atcherley

1902

January-February, visits sister in Southland,

painting trip to the Marlborough Sounds

Autumn, does not exhibit with NZAFA

1903

Summer, working in the Nelson area and Kaikoura

October, exhibits with NZAFA (5 works)

December, Summer Idyll is purchased by NZAFA for their collection

1904

January-February, holidaying in Nelson area with the Fells

Mid-February, following return to Wellington becomes very ill with peritonitis

22 February, dies of complications from peritonitis, at the age of 44

23 February, is interred at Karori Cemetery, Wellington

9-13 April, posthumous exhibition and sale of work is opened by Sir Robert Stout

April, a resolution is passed by the council of NZAFA to purchase "Tess" from Dr Fell for the Academy's collection

Appendix B

CATALOGUE

Catalogue notes

The catalogue of works compiled to accompany this thesis represents works accessed during the course of the present study on the artist. It includes a list of all works by Nairn held in public collections in New Zealand and those reliably attributed to him, as well as an extensive listing of works in private collections in this country and overseas.

The catalogue is arranged chronologically, according to subject. Landscape, the largest category within the catalogue has been divided into sub-sections. Titles and dates are based on original inscriptions wherever possible, rather than on those subsequently assigned to an individual work. Assigned titles and dates are shown in brackets. Measurements of all works are given in millimetres, height before width.

Every endeavour has been made to make each entry as complete as possible. Additional information including provenance, exhibitions and references have been listed where applicable.

Abbreviations

ACAG: Auckland City Art Gallery, Auckland

ASA: Auckland Society of Arts, Auckland

ATL: Alexander Turnbull Library, Wellington,

CSA: Canterbury Society of Arts, Christchurch

HL: Hocken Library, Dunedin

NAG: National Art Gallery, Wellington

NZAFA: New Zealand Academy of Fine Arts, Wellington

OAS: Otago Art Society, Dunedin

JC: John Cordy, Auckland

DS: Dunbar Sloane, Wellington

PW: Peter Webb, Auckland

Landscapes

1891

1 Near Timaru

oil on board, 210 x 310 mm

Inscriptions: sdlr 'J M N '91'

Provenance: Purchased for \$350 from the International Art Centre, Auckland, 16/8/1974.

Private collection, Auckland

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Nairn and his Associates, 1975; Pound, F., 'A Battle of the Critics', Art New Zealand, no. 28, p. 26; Dunn, M., A Concise History of New Zealand Painting, 1991, pp. 46, 49, 176

1892

2 Hutt River

oil on canvas, 590 x 790 mm

Inscriptions: sdll 'Jas M Nairn '92 '

Provenance: John Newton. Presented by his daughter Mary Newton to NAG in 1939. Accession no. 1939/9/4.

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Brown, G. and Keith, H., An Introduction to New Zealand Painting, 1971; Docking, G., Two Hundred Years of New Zealand Painting, 1971, p. 77-78; Packwood, G., Nairn and his Associates, 1975; Evening Post, 12/11/1975; Platts, U., Nineteenth Century Artists, A Guide and Handbook, 1980, ill. p. 168; Pound, F., Frames on the Land, 1983, pp. 15, 27, 84, 86, 88

3 Frosty Morn

oil on board, 480 x 600 mm

Inscriptions: sdll 'Jas M Nairn '92'

Provenance: Dr Walter Fell to his family by descent. Sold at auction by PW in 1986 for \$32,000. Ferner Gallery, Auckland

Exhibitions: NZAFA annual exhibition, 9/1892; OAS annual exhibition, 11/1892,

References: 'OAS Annual exhibition', Otago Daily Times, 8/11/1892; Wilson, C. 'James McLachlan Nairn', Art in Australia, 8/1923; Fine New Zealand Paintings, Ferner Gallery, Ritchies Fine Arts, 1991, p. 13

4 Changing Pasture - Noon, [also known as Changing Pastures]

oil on canvas, 910 x 1500 mm

Inscriptions: sdll 'Jas M. Nairn, '92'

Provenance: Purchased by Lord Glasgow, Governor of New Zealand 1892-97, when the painting was exhibited at the NZAFA annual exhibition in 1892 for £100. Sold by his descents through DS, no. 209, for \$7,000,

14/11/1980. Collection of Fletcher Challenge Corporation, Auckland

Exhibitions: NZAFA annual exhibition, no. 39, 1892; OAS, annual exhibition, 1892

References: 'OAS Annual exhibition', Otago Daily Times, 8/11/1892;

'N.Z. Colonial art auctioned', Evening Post, 8/2/1980; F. Pound, Frames on the Land, 1983, p. 86

5 Nelson landscape

watercolour on paper, 248 x 337 mm

Inscriptions: sdll 'Jas M Nairn '92'

Provenance: Dr Walter Fell, to his family by descent. Private collection, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

1893

6 Evening

watercolour, paper mounted on board, 229 x 318 mm

Inscriptions: sdll 'Jas M. Nairn '93'

Provenance: Miss Joyce Baillie who sold the painting to the NAG for £21 (see minutes of meeting 96 of the NAG, 27/2/1957)

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Dowse Gallery, Lower Hutt, 7/4/1982-7/5/1982

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 25

7 Evening at Silverstream

oil on canvas, 260 x 360 mm

Inscriptions: d 1893

Provenance: Private collection, Auckland. ACAG, 1986. Accession no. L1986/32/4

1895

8 Hutt Valley

watercolour, 220 x 360 mm

Inscriptions: sdllr 'J.M.N. '95'

Provenance: purchased by the NAG from DS, 28/4/1971, (meeting of NAG, 5/5/71)

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Newrick's Art Auction Records, 1969-72, p. 88; Packwood, G., Nairn and his Associates, 1975

1896

9 [Landscape with trees, Silverstream]

oil on strawboard, 260 x 360 mm

Inscriptions: sdllr 'JMN / 96'

- Provenance: M. C. Crompton-Smith, Wellington by descent to his daughter Elsie. Private collection, Wellington
- 10 Silverstream
watercolour paper on board, 279 x 444 mm
Inscriptions: slr 'Jas M. Nairn', inscribed, dll 'A m'aime' I. M. B. [Isabel Blackett] Christmas '96'
Provenance: Bequeathed by Miss Ann Katherine Blackett to NAG, 1959 (committee meeting, no. 104, 2/9/1959)
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Dowse Art Galley, Lower Hutt, 7/4/1982-7/5/1982
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 23; Packwood, G., Nairn and his Associates, 1975
- 11 Silverstream, looking north
watercolour, 310 x 480 mm
Inscriptions: sdllr 'Jas M Nairn '96', ll 'A mon ami David Baxter'
Provenance: David Baxter to his family by descent. Private collection, Lincoln
- 12 Silverstream
watercolour, 275 x 435 mm
Inscriptions: sdllr 'J M Nairn '96'
Provenance: The late Sir Alister McIntosh to his family by descent. Private collection, Wellington
Exhibitions: James Nairn and Edward Fristrom, ACAG 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26; Packwood, G., Nairn and his Associates, 1975
- 13 Noon
watercolour on paper, 265 x 420 mm
Inscriptions: sdll 'Jas M Nairn '96'
Provenance: Sold at auction by DS, no. 213, 11/5/1981, \$1000
- 14 [Landscape with geese]
oil on board, 240 x 340 mm
Inscriptions: sdllr 'Jas M Nairn '96'
Provenance: sold by JC, 10/6/1987; present whereabouts unknown
- 1897**
- 15 Dr Purdy fishing in the Hutt River
[Dr James Robert Purdy, Lower Hutt]
oil on canvas, 450 x 260 mm

- Inscriptions: sdlr 'Jas M. Nairn /97'
 Provenance: Dr Purdy by descent to his family. Private collection, Northland
- 16 Dr Purdy fishing in the Hutt River
 watercolour, 450 x 280 mm
 Inscriptions: sd 'Jas M Nairn '97'
 Provenance: Dr Purdy by descent to his family. Private collection, Northland
- 17 [Broom, Landscape]
 watercolour on paper, 212 x 330 mm
 Inscriptions: sdll 'Jas M Nairn '97'
 Provenance: purchased by the CSA in 1967 for \$37. On loan to RMAG, 1986-1991
- 18 [Landscape, horse-drawn wagon loaded with hay]
 oil on board, 450 x 300 mm
 Inscriptions: sdll 'Jas M. Nairn, 97'
 Provenance: John Newton, by descent to family. Private collection, Auckland
- 1898**
- 19 [Hutt River]
 watercolour, 277 x 376 mm
 Inscriptions: sdlr 'J M Nairn '98'
 Provenance: unknown; ATL, Wellington
- 20 Horokiwi
 watercolour, 280 x 380 mm
 Inscriptions: sdlr 'Jas M Nairn '98'
 Provenance: unknown; ATL, Wellington
- 21 Sunlit Estuary
 watercolour on paper, 255 x 359 mm
 Inscriptions: sdlr 'Jas M Nairn/98'
 Provenance: Robert Bell. Bequeathed by his estate to RMAG in 1943
 Accession no. 69/21
 Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Prints & Watercolours, RMAG, 12/1988; Paper Treasures, British and New Zealand watercolours, RMAG 4/7/1988-5/12/1988
 References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26
- 22 Summer
 watercolour, 254 x 356 mm
 Inscriptions: sdlr 'Jas M Nairn, 1898' verso, 'Summer by Jas M. Nairn.' [in pencil]
 Provenance: John Newton to his family. Presented by Miss Mary Newton to the NAG, 1939.
 (committee meeting 36, 9/9/1939)

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Dowse Art Gallery, 7/4/1982-7/5/1982

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 25; Packwood, G., Nairn and his Associates, 1975

23 Silverstream

watercolour, 267 x 368 mm

Inscriptions: sdll 'Jas. M. Nairn 98'

Provenance: Purchased by the ACAG for their collection in 1968. Accession no. 1968/13/B

24 Hutt River

watercolour on paper, 254 x 356 mm

Inscriptions: sdll 'Jas M. Nairn '98'

Provenance: Dr Walter Fell by descent to his grand daughter. Private collection, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

25 Brooklyn Farm

watercolour on paper, 216 x 362 mm

Inscriptions: sdllr 'Jas M Nairn 98'

Provenance: Mr and Mrs C. L. Sandars, Wellington, daughter and son-in-law of the artist. Sold at DS 18/10/1982

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

26 River bank

oil on canvas, 317 x 419 mm

Inscriptions: 'J. M. Nairn '98'

Provenance: Purchased by the ACAG for their collection in 1965. Accession no. 1965/21

1899

27 Changing pasture, [now known as Changing Pastures]

oil on canvas, 1016 x 864 mm

Inscriptions: sdllr 'Jas M Nairn '99'

Provenance: Dr Walter Fell, bequeathed by him to NZAFA, in 1935 (see NZAFA Annual Report, 1935). Presented by the NZAFA to NAG, 1936. (Accession no. 1936/12/286) See NZAFA papers, ATL, Ms 1372, Folder 1/23. On loan to Vogel House, Lower Hutt since 1980

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 25; Brown, G. and Keith, H., An Introduction to New Zealand Painting, 1971, p. 94; Packwood, G., Nairn and his Associates, 1975

28 Mending the Net

oil on prepared board, 311 x 470 mm

Inscriptions: sdlr 'Jas M. Nairn '99' [engraved]

Provenance: Purchased by the ACAG for their collection, 1967. Accession no. 1967/4

29 Landscape

oil, 254 x 356 mm

Inscriptions: sdlr 'Jas M Nairn 1899'

Provenance: Dr Walter Fell to family by descent.

Exhibitions: Nairn & his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

190030 Landscape, Silverstream

watercolour, 260 x 451 mm

Inscriptions: ll 'Silverstream', sdlr, 'Jas M. Nairn 1900'

Provenance: Mr and Mrs C. L. Sandars, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

190131 Pahunui, [sic]

watercolour, 197 x 270 mm

Inscriptions: sdlr 'J.M.N. '01'

Provenance: Presented to the ACAG by Mr T. Poynter in 1946. Accession no. 1946/9/2/B

190232 Boy sitting in a pasture

oil on canvas, 419 x 311 mm

Inscriptions: sdlr 'James M. Nairn /02'

Provenance: Purchased by the ACAG for their own collection from DS, 21/11/1974. Accession no. 1974/54/2

References: Newrick's Art Auction Records, 1975

33 [Silverstream]

watercolour, 317 x 409 mm

Inscriptions: sdlr 'James M Nairn '02'

Provenance: Estate of Hilda Jones. Purchased by the present owner by auction at DS, 3/3/1988. Private collection, Wellington

34 [Oatstooks]

watercolour, 457 x 572 mm

Inscriptions: sdlr 'J. M. Nairn '02'

Provenance: Bought at auction in the 1950s for £4.15.0. Private collection, Christchurch
 Exhibitions: The Petrus Van der Velden Loan exhibition, RMAG, 11/11/1963-1/12/1963

1904

35 Moutere Valley

watercolour, 175 x 315 mm

Inscriptions: 'Jas M Nairn/04'

Provenance: Purchased by the present owner at auction in 1968. Private collection, Dargaville

Undated

36 [Central Otago lake, c1890]

oil on white biscuit base, 200 mm. diameter

Inscriptions: -

Provenance: given by the artist to his niece, Eleanor MacGibbon, fifth daughter of Isabella and Thomas MacGibbon of Mataura in Southland, to her family by descent. Private collection, Dunedin

37 [The Tararuas, view from the Whakatiki Stream]

oil on canvas, 400 x 300 mm

Inscriptions: -

Provenance: Purchased at auction by the present owner. Private collection, Hawkes Bay

Exhibitions: Centennial exhibition, Cultural Centre, Napier, 1984

38 [The Mouth of the Manawatu River]

oil on canvas, 400x 300 mm

Inscriptions: -

Provenance: Purchased by the present at auction. Private collection, Hawkes Bay

Exhibitions: Centennial exhibition, Cultural Centre, Napier, 1984

40 Summer's Day, Silverstream

watercolour, 370 x 540 mm

Inscriptions: slr 'Jas M Nairn' [in brushpoint]

Provenance: Ritchies Fine Art Gallery, Christchurch/Ferner Gallery, Auckland

41 [Silverstream, Landscape near Wellington]

oil on board, 340 x 490 mm

Inscriptions: -

Provenance: Dr Walter Fell to family by descent. Sold at auction by PW, No. 23, 11/1986 to Jonathan Gooderham of Jonathan Grant Galleries Ltd, Auckland

42 Hutt Valley landscape [unfinished sketch]

watercolour, paper mounted on hot-pressed board 445 x 320 mm

Inscriptions: verso, 'Dr M. Gibbon. This is an original sketch, unfinished by James Nairn, Wellington'

- Provenance: purchased by the NAG with special grant from Government from D S for £95, 13/ 7/1972 (Council meeting 148, 9/8/1972).
Exhibitions: Dowse Art Gallery, Lower Hutt, 7/4/1982-7/5/1982
- 43 Cloudy Day, Silverstream
oil on board, 230 x 310 mm
Inscriptions: sll 'J M N'
Provenance: Mr and Mrs C. L. Sandars by descent. Private collection, Auckland
- 44 Sunrise
oil on board, 204 x 250 mm
Inscriptions: -
Provenance: Sarjeant Gallery, Wanganui, 1925 (on loan from the Wanganui Regional Museum)
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 27
- 45 Sunset
oil on board, 185 x 235 mm
Inscriptions: sll 'J M Nairn' [brushpoint]
Provenance: Sarjeant Gallery, Wanganui, 1925 (on loan from the Wanganui Regional Museum)
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 27
- 46 At the Sign of the Pumpkin, Silverstream
watercolour on paper, 216 x 337 mm
Inscriptions: verso, (authenticated by Dr Walter Fell)
Provenance: Mr and Mrs C. L. Sandars, Wellington. Purchased at auction from DS, by present owner. Private collection, Wellington
Exhibitions: Nairn and his Associates, NAG, 11/1975
References: Packwood, G., Nairn and his Associates, 1975
- 47 [Silverstream]
oil on board, 340 x 590 mm
Inscriptions: -
Provenance: The MacGibbon family by descent on maternal side to grand daughter. Private collection, Dunedin
Exhibitions: The Otago Art Society, 1876-1990, Retrospective Exhibition, Dunedin, 7/4 1990-25/4/1990
References: The Otago Art Society, 1876-1990, Retrospective exhibition, no. 31, April 7-25, 1990
- 48 [Grey Day, Silverstream]
oil on canvas, 210 x 290 mm
Inscriptions: slr 'Jas M. Nairn'

Provenance: Private collection, Canada. Leech Gallery, Auckland, 1991

Exhibitions: Leech Gallery, Auckland, 2/1991

49 [Full Moon] [unfinished]

oil on board, 250 x 300 mm

Inscriptions: verso, 'Julie [the artist's great grand daughter] evidently landed the unfinished oil. (Ellen, [the artist's younger daughter] was given it when we bought another 2 Nairn paintings from an old bloke named Baigent, who once lived next door to JMN & Nittie [nickname of the artist's wife], & only kept it for sentimental reasons). It was fun packing it up so that Julie could carry it on the plane & I wondered how she got on with it & whether a hostess took care of it for the trip.

Provenance: Mr Baigent, Wellington to Mrs Sandars, by descent to her family. Private collection, Auckland

50 Silverstream at Noon

oil, 393 x 597 mm

Inscriptions: -

Provenance: Dowse Art Gallery, Lower Hutt

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

51 Mount Arthur, Motueka

watercolour, 265 x 355 mm

Inscriptions: -

Provenance: Bequeathed by Mr and Mrs C. Y. Fell of Nelson to the Bishop Suter Art Gallery, Nelson, 1943. Acquisition no. 236

52 Silverstream

watercolour mounted on cardboard, 455 x 285 mm

Inscriptions: verso, 'P. T. C.'

inscribed on secondary support, below image in pencil,

'Dear Charlie, [possibly Charlie Howorth, AC 8/9/84] Jimmy has given me this - It is one I picked thinking you would like it - Am taking one of the smaller ones in exchange for it. Jimmy has asked me to tell you that he will start at once on his figure pt. that he has promised you. He has up to the present been very busy indeed at his portraits but I'll keep worrying him till he gets yours finished. he has made a v. g. selection (re pre. of Wellington School of artists in landscape ptg) for you you must really excuse me for not writing to you as I have had the work of 6 men to do the last few months. However, I will give you a long letter when I write. Jimmy sends kind regards to yourself & Mrs Howorth. Am at present in his studio received his barrack[?] Trusting this will find you sober. Ever Yours H. Jackman'

[Jackman was a clerk at the Customs Department in Wellington. He was formerly from Invercargill, New Zealand Mail, 4/5/1894]

Provenance: Miss Mary Newton, presented by her to the NAG, 1939

Exhibitions: Nairn and his Associates, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

53 The Estuary of the Hutt River

watercolour, 340 x 240 mm

Inscriptions: (certified on the back of the painting by the former director of the Academy of Fine Arts)

Provenance: Private collection, Lower Hutt

54 [Gone Fishing]

oil on canvas [unstretched] 340 x 205 mm

Inscriptions: verso, 'This is to certify that this picture was painted by J M Nairn, Pres NZ Academy of FA [also] Elizabeth [in block letters] 9250'

Provenance: Purchased in the 1960s by Mrs Leach. By descent to her daughter. Private collection, Wellington

55 Mouth of the Maitai, Nelson

watercolour, 350 x 270 mm

Inscriptions: verso, 'Write name Mack', 'J. M. Nairn', 'Dr Anson'

Provenance: Purchased by the present owner at an auction in Masterton

Exhibitions: Art Loan Exhibition, Masterton Art Gallery, 9/1962

Seascapes

1892

56 Island Bay, towards Red Rocks

watercolour, 215 x 271 mm

Inscriptions: sdll 'Jas M Nairn 92'

Provenance: Sold at DS in 1970 for \$100. Purchased by the present owner at auction from DS, 18/3/1985. Private collection, Wellington

References: Newrick's Art Auction Records, 1969-72, p. 87

57 Palmer head, Wellington

watercolour, 215 x 274 mm

Inscriptions: sdll 'Jas M Nairn 92'

Provenance: Purchased at auction from DS 22/10/1989, by present owner. Private collection, Wellington

58 Beach scene with two boats and a house

watercolour, 222 x 285 mm

Inscriptions: sdllr 'Jas M Nairn '92'

Provenance: Mr Stephen Scott, Christchurch. Bequeathed by him to HL, 1980. Accession no. 80/153

Exhibitions: One before breakfast, HL, 30/6/1988-15/8/1988

References: Entwisle, R., One before breakfast, HL, 1988

1893

59 Wellington Coast

oil on strawboard, 233 x 292 mm

Inscriptions: verso in pencil, 2010. Brown. C17 x 141/2: on label in ink, authentication of work signed: Walter Fell, President N Z Academy of Fine Arts.

Provenance: Atkinson family, Nelson. Donated to HL by Mrs A. Atkinson in 1958. Accession no. 14,331

Exhibitions: One before breakfast, HL, 30/6/1988-15/8/1988

References: Entwisle, R., One before breakfast, HL, 1988

60 Evans Bay

oil on canvas, 559 x 737 mm

Inscriptions: sdll 'James M Nairn, 93'

Provenance: John Newton, bequeathed by Miss S. Leathem to the NAG, 1939

Exhibitions: James Nairn and Edward Friston, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Two Centuries of NZ Landscape Art, ACAG, 2/2/1990-22/4/1990

References: McCahon, C., James Nairn and Edward Friston, 1964, p. 23; Keith, H. Tomory, P. A. Young, M., New Zealand Art, 1968, p. 10; Packwood, G., Nairn and his Associates, 1975; 'A new light', 'Arts', New Zealand Listener, 24/1/1976, p. 21; Encyclopedia of New Zealand, part 30, p. 817; Blackley, R., Two Centuries of NZ Landscape Art, ACAG, 1990, p. 58

61 Reflections of Moonlight

oil, 230 x 280 mm

Inscriptions: sldr 'Jas M Nairn '93'

Provenance: Purchased in the 1960s by present owner. Private collection, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

1894

62 Titahi Bay

watercolour, 290 x 448 mm

Inscriptions: sldr 'Jas M. Nairn '94'

Provenance: Bequeathed by Miss Ann Katherine Blackett to the NAG, 1959 (committee meeting no. 104, 2/9/1959)

Exhibitions: Nairn and his Associates, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

63 Autumn, Pahuatahanui [sic]

watercolour, 280 x 470 mm

Inscriptions: sdll 'James M Nairn '94' (in brushpoint)

verso, (in pencil), 'Autumn Pahautanui [sic] - Jas M Nairn, Wellington Price £1/10/- [partly erased]

Provenance: M. B. Scott to his daughter Miss M. B. Scott. Donated by Miss Scott to the HL in 1966. Accession no. 26,622

Exhibitions: The Origins of Frances Hodgkins, no. 52, ACAG, 1969; One before breakfast, HL, 30/6/1988-15/8/1988; Nairn and his Associates, NAG, 11/1975-1/1976

References: Entwisle, R., One before breakfast, HL, 1988; Packwood, G., Nairn and his Associates, 1975

64 Wellington Harbour

oil on panel, 241 x 356 mm

Inscriptions: sdl 'Jas M. Nairn '94'

Provenance: John Newton, Wellington, bequeathed by his daughter, Mary to the NAG, Wellington in 1939

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Image in Focus, NAG, 3/11/1981-31/1/1982

References: McCahon, C., James Nairn and Edward Fristrom, 1964; Docking, G., Two Hundred Years of New Zealand Art, 1971, pp. 77-78; Packwood, G., Nairn and his Associates, 1975; Image in Focus, 1981; Dunn, M., 'Impressionist Painting in New Zealand', Art & Antiques in New Zealand, 1985/6, p. 15

65 Porirua Harbour

watercolour, 267 x 457 mm

Inscriptions: sdlr 'Jas M Nairn '94'

Provenance: NAG

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 25; Packwood, G., Nairn and his Associates, 1975

1896

66 Half Moon Bay, Stewart Island

oil, 356 x 457 mm

Inscriptions: sdlr 'J M Nairn 96'

Provenance: gifted by Peter Still to NAG, 1969. (see correspondence between Mrs J. D. Watt and NAG 5/12/1968-10/2/1969)

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

189867 Wellington Heads

watercolour, 260 x 370 mm

Inscriptions: sdll 'Jas M Nairn '98'

Provenance: The MacGibbon family by descent. Private collection, Christchurch

189968 A hot afternoon, Kaikoura shore

oil on board, 308 x 432 mm

Inscriptions: sdllr 'Jas M. Nairn '99'

Provenance: Purchased by the ACAG for their collection in 1965. Accession no. 1965/31

Exhibitions: Nairn and his Associates, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

69 Wellington Harbour, s.s. Tutaneki

watercolour on paper, 180 x 260 mm

Inscriptions: sd 'James Nairn, 1899'

Provenance: The artist's family by descent. Private collection, Taupo

70 [Boatsheds, Nelson]

oil on board, 290 x 230 mm

Inscriptions: sdllr 'Jas M Nairn '99'

Provenance: Private collection, Dunedin

71 South Bay, Kaikoura

watercolour, 180 x 350 mm

Inscriptions: sdllr 'JMN '99', lr 'South Bay Kaikoura' (in brushpoint)

Provenance: Mrs and Mrs C. L. Sandars, Wellington, by descent to relatives. Private collection, Auckland

72 Kaikoura

watercolour on paper, 267 x 425 mm

Inscriptions: ll 'Kaikoura' (in block letters)

sdllr, 'Jas M Nairn/99'

Provenance: Donated to the Manawatu Art Gallery, Palmerston North, by Mrs C. V. Birch, 1972. Accession no. 72/13

190173 The Incoming Tide, Pahuatahanui, [sic]

watercolour on paper, 203 x 318 mm

Inscriptions: ll 'The Incoming Tide Pahuatahanui', sdllr 'JMN '01' (in brushpoint)

Provenance: Mr and Mrs C. L. Sandars, Wellington. Purchased from DS at auction by present owner. Private collection, Wellington

Exhibitions: Nairn and his Associates, -11/1975-1/1976

References: Packwood, G., Nairn and his Associates, NAG, 1975

74 Railway Wharf, Wellington Harbour

watercolour, 250 x 350 mm

Inscriptions: sdlr 'Jas M Nairn, '01', ll Railway Wharf (in brushpoint)

Provenance: Mr and Mrs C. L. Sandars, by descent to relatives. Private collection, Auckland

Exhibitions: NZAFA annual exhibition, 1901[?]; Nairn and Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and Associates, 1975

75 Porirua Harbour

watercolour, paper mounted on board, 320 x 478 mm

Inscriptions: sdlr 'Jas M Nairn '01'

Provenance: bequeathed by Mr and Mrs G. G. Gibbes-Watson, Lower Hutt to NAG, 6/1974

Exhibitions: Nairn and his Associates, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

76 Wellington Harbour, looking north to the Rimutakas covered in snow

watercolour, 170 x 250 mm

Inscriptions: sdlr 'Jas M. Nairn 01' [in red brushpoint]

Provenance: T. C. Williams to family by descent. Private collection, Wellington

Exhibitions: Loan exhibition, Masterton Art Gallery, 9/1962

77 The Harbour

watercolour on paper, 200 x 270 mm

Inscriptions: sdlr 'JMN '01', ll 'The Harbour' (in blue brushpoint)

Provenance: MacGibbon family by descent. Private collection, Christchurch

190278 Wellington Harbour

watercolour on paper, 584 x 737 mm

Inscriptions: lr 'Jas M. Nairn'

Provenance: Dr Kington Fyffe, bequeathed by the executors of his will to the NZAFA, Wellington, 1920 (see letter to NZAFA, 13/5/1920, Ms papers 1372/1/13, ATL). Gifted by Academy to NAG, 1936. Accession no. 1936/12/74.

Exhibitions: Centennial exhibition 1940, NAG, no. 224; Nairn and his Associates, NAG, Wellington, 11/75

References: McIntock, A. H., NZ Art, A Centennial Exhibition of NZ Art, Wellington, 1940, p. 56; Packwood, G., Nairn and his Associates, 1975; Evening Post, 11/11/1975; Shadbolt, M., Illustrated Guide to New Zealand, 1987; Binney, J., Bassett, J., & Olssen, E., An Illustrated History of New Zealand 1820-1990, Allen & Unwin, Wellington, 1990, p. 245

79 Marlborough Sounds

watercolour, 450 x 340 mm

Inscriptions: sdlr 'J M Nairn '02'

Provenance: John Newton by descent to family. Private collection, Hamilton

- 80 Entrance to Wellington Harbour, [Island Bay]
watercolour, 200 x 370 mm
Inscriptions: sdlr 'Jas M Nairn, '02'
Provenance: Sold at auction by PW, no. 212, 27/3/1987
- 81 Wellington Harbour
watercolour, 240 x 350 mm
Inscriptions: sdlr 'Jas M Nairn '02'
Provenance: Sold at auction by PW, no. 211, 27/3/1987
- 1903**
- 82 Sunset
oil on cardboard, 251 x 308 mm
Inscriptions: 'Jas M. Nairn '03'
Provenance: Purchased by the ACAG for their own collection in 1970
Exhibitions: Two Centuries of NZ Landscape Art, ACAG, 2/2/1990-22/4/1990
Reference: Blackley, R., Two Centuries of NZ Landscape Art, ACAG, 1990, p. 59
- 83 The Cobar, Wellington Harbour
watercolour, 220 x 280 mm
Inscriptions: sdlr 'Jas M Nairn '03' [in brushpoint]
Provenance: T. C. Williams by descent to his family. Private collection, Wellington
- 84 Wellington Harbour: Evans Bay
watercolour, 260 x 360 mm
Inscriptions: sdlr 'Jas M Nairn '03'
Provenance: The Fletcher Collection, Auckland
References: Martin, A., 'Some early New Zealand paintings in the Fletcher Collection', Art New Zealand, vol. 10, p. 45
- 85 Lady Barkley at the Old Wharf [Nelson]
watercolour, 270 x 365 mm
Inscriptions: d 1903
Provenance: Mr Walter Fell by descent to his family. Bequeathed to the Bishop Suter Art Gallery, Nelson by Mr Lindo Levien [son-in-law of Fell], 1962. Acquisition no. 359
References: Nelson Evening Mail, 'Suter Picture of the Month', 28/12/1968
- 86 Wharf at Kaikoura with ss. Wakatu
oil on academy board, 260 x 337 mm
Inscriptions: sdll 'J M Nairn 1903', verso, 'James M. Nairn (1859-1904) New Zealand'
Provenance: purchased by the ACAG, 1961. Accession No. 1961/22/1
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Traditions and Departures, 1900-1920, HL, 1972; Two Centuries of NZ Landscape Art, ACAG, 2/2/1990-22/4/1990

References: ACAG Quarterly, No. 25, 1963, p. 4; McCahon, C., James Nairn and Edward Fristrom, 1964, p.27; 'Picture of the Week, Wharf at Kaikoura', New Zealand Herald, 29/8/1964, p 2; Brown, G. and Keith, H., An Introduction to New Zealand Painting, 1971, p. 85; Brown, G. H., Traditions and Departures 1900-1920, HL, 1972, p. 10; Platts, U., Nineteenth Century, New Zealand Artists, A Guide and Handbook, p. 168; Dunn, M., 'Notes on Nairn in Glasgow', Bulletin of New Zealand Art History, vol. 5, 1977, p. 11; Pound, F., 'A Battle of the Critics', Art New Zealand, no. 28, p. 25; Pound, F., Frames on the Land, 1983, plate 28, p. 86; Blackley, R., Two Centuries of NZ Landscape Art, ACAG, 1990 p. 58; Dunn, M., A Concise History of New Zealand Painting, 1991, pp. 47, 176

1904

87 Paremata Harbour

watercolour, 265 x 360 mm

Inscriptions: sdlr 'Jas M Nairn 04'

Provenance: sold at auction by DS, no. 103, 9/4/1987, \$3500

Undated

88 Winter Morning, Wellington Harbour

[watermark, 1899] watercolour, 276 x 387 mm

Inscriptions: -

Provenance: John Newton, by descent to his daughter Mary who bequeathed the painting to the NAG in 1939 (committee meeting no. 36, 9/9/1939)

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976; Emblems of Identity, NAG, 13/4/1984- 27/11/1984; Two Centuries of NZ Landscape Art, ACAG, 2/2/1990-22/4/1990

References: Brown, G. and Keith, H., An Introduction to New Zealand Painting, 1971, p. 82; Packwood, G., Nairn and his Associates, 1975, Emblems of Identity, slide index, 1984; Anderson, G., Fresh About Cook Strait, 1984; Maddock, S. New Zealand: a pictorial history, 1988; Pound, F. Frames On the Land, 1983, plate 29, p. 86; Blackley, R., Two Centuries of NZ Landscape Art, ACAG, 1990, p. 58

89 Omaui

oil on canvas, 445 x 290 mm

Inscriptions: slr

Provenance: The Gifford family of Oamaru, donated by executors of the estate of Patricia Gifford, Riverton, to the Southland Museum and Art Gallery in 1987. Catalogue no. 87.274

90 Wellington Harbour from Lowry Bay

oil, 280 x 430 mm

Provenance: sold at auction by DS, no. 12, 17/11/1986

- 91 Nelson
watercolour, 265 x 360 mm
Inscriptions: slr 'Jas M Nairn' [in pencil]
Provenance: Sold at auction by PW, no. 195, 30-31/5/1984
- 92 Evans Bay from Rongotai
oil on canvas, 220 x 299 mm
Inscriptions: verso, (certificate of authenticity on back by Walter Fell)
Provenance: Purchased at auction from DS, 5/8/87 by present owner. Private collection, Wellington
- 93 Harbour Scene
watercolour on paper, 222 x 324 mm
Inscriptions: sdll 'J M Nairn' (in pencil)
Provenance: Purchased at auction from DS, 5/8/1987
- 94 A low coast line
watercolour, 242 x 337 mm
Inscriptions: verso, on label in ink, 'Walter Fell, president, N. Z. Academy of Fine Art.'
Provenance: The artist's estate. D. K. Richmond, Richmond-Atkinson family. Bought from Mrs H. Atkinson by the HL, 1960. Accession no. 16,153
Exhibitions: One before breakfast, HL, 30/6/1988-15/8/1988
References: Entwisle, R., One Before Breakfast, HL, 1988 p. 10
- 95 Wellington Harbour
watercolour, 160 x 240 mm
Inscriptions: verso, on label in ink, authentication of work signed: Walter Fell, President N. Z. Academy of Fine Art
Provenance: The artist's estate. D. K. Richmond, Richmond-Atkinson family. Bought from Mrs H. Atkinson by HL, 1960. Accession no. 16,214
Exhibitions: One before breakfast, HL, 30/6/1988-15/8/1988
References: Entwisle, R., One before breakfast, HL, 1988, p. 10
- 96 Barrett's Reef
oil on cardboard, 298 x 460 mm
Inscriptions: -
Provenance: Purchased by the ACAG, 1962. Accession no. 1962/24/1
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964
References: ACAG Quarterly, No. 25 - 1963, p. 4; McCahon, C., James Nairn Edward and Fristrom, 1964, p. 27; Brown G. and Keith H., An Introduction to New Zealand Painting, 1971, p. 81

- 97 The Ferry, [The Duchess]
watercolour, 270 x 440 mm
Inscriptions: -
Provenance: D. M. Luckie, Wellington, to his family by descent. Private collection, Wellington
- 98 Paterson's Inlet, Stewart Island
[c 1896], oil, 330 x 450 mm
Inscriptions: ll 'Paterson's Inlet'? s 'Jas M Nairn'
Provenance: Mrs Smallbone, Hamilton, sold at auction by DS, no. 40, 21/10/1987, \$12,000
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 27
- 99 [Sunset, coast & figure]
oil on board, 320 x 220 mm
Inscriptions: verso, [letter adhered to backing paper ballpoint and blue ink] 'I hereby declare that I purchased the James Nairn oil at an auction held by Messr John Cordy Ltd, Auckland, on Thursday, the 30th of October, 1969, It was lot number 349 in their catalogue as follows - 349 James Nairn. Oil on board. Sunset - Coast and figure. 12 1/4" x 8 1/2". I paid eighty dollars (\$80.00) at auction for the painting and this was the figure published in Cordys list of prices for that sale. Prior to the sale, I telephoned the manager of Cordy's Mr S P Webb in Auckland, and he informed me that although the painting was not signed it was a genuine Nairn and was authenticated by the Auckland City Art Gallery. I intend to communicate with Mr Webb who is not with the Auckland City Art Gallery and ask him to give me a memo to the effect that the painting is a Nairn. ch 18/8/72'
Provenance: Purchased at auction by a private purchaser from JC 30/10/1969 for 80 dollars, no. 349. Acquired by the Dowse Art Gallery, Lower Hutt, in 1972. Acquisition no. 1972/26/1
References: Newrick's Art Auction Records, 1969-72, p. 87
- 100 Wellington Harbour
watercolour, 346 x 255 mm
Inscriptions: -
Provenance: Bequeathed to the Bishop Suter Art Gallery, Nelson by Miss Marjorie Naylor in 1985. Acquisition no. 737
- 101 [Island Bay]
watercolour on paper, 350 x 430 mm
Inscriptions: slr 'J M Nairn'
Provenance: Through family to present owner. Private collection, Wanganui
- 102 Morning in Cook Strait
oil, 245 x 340 mm
Inscriptions: verso, Artist's name written on label from Willesdon Galleries, Wellington
Provenance: Mrs M. E. R. Tripe, to her family. Private collection

Modern Life and Cityscapes

1893

103 New Brighton Beach

watercolour on paper, 387 x 595 mm

Inscriptions: ll 'New Brighton Beach'

sdlr 'Jas M. Nairn, '93'

Provenance: Sir Lindo Ferguson, bequeathed by him to the DPAG in 1948

Exhibitions: OAS, annual exhibition, 1893; James Nairn and Edward Fristrom, ACAG, 8/1964

References: Otago Daily Times, 18/11/1893; McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26

1897

104 Oriental Bay, [Lady on the beach]

watercolour, 280 x 430 mm

Inscriptions: sdlr 'Jas M Nairn '97'

Provenance: Purchased by Sir Alister and Lady McIntosh many years ago "for not more than £5". By descent to their family, private collection, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

1898

105 Tinakori Road

watercolour on paper, 375 x 273 mm

Inscriptions: sdlr 'Jas M Nairn '98'

Provenance: unknown; ATL, Wellington

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn & his Associates, NAG, 11/1985-1/1976

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 25; Keith, H., Tomory, P. and Young M., New Zealand Art, 1968, p. 11; Packwood G., Nairn and his Associates, 1975; Kay, R. and Eden, J., Portrait of a Century, 1983, p. 41

1900

106 Mount Victoria, Wellington

watercolour, 375 x 264 mm

Inscriptions: lr 'Jas M Nairn' (in brushpoint)

ll 'Mt Victoria Wgton' (in brushpoint)

verso, on mount framing instructions

Provenance: Dr J. H. Scott who commissioned Nairn to do a copy of an oil painting belonging to the artist of the same scene. Miss M. B. Scott donated the painting to HL, 1962. Accession no. 18,779

Exhibitions: The Origins of Frances Hodgkins, ACAG, no. 54, DPAG, 1969; Nairn and his Associates NAG, 11/1975-1/1976; One before breakfast, HL, 30/6/1988-15/8/1988

References: Packwood, G., Nairn and his Associates, 1975; Entwistle, R., One before breakfast, 1988, p. 10; Brown, G., Visions of New Zealand, 1988, p. 48; Dunn, M., Concise History of New Zealand Painting, 1991, pp. 46, 180

Undated

107 Coastal Scene, (2 girls on beach)

oil, 210 x 337 mm

Inscriptions: verso, 'This is to certify that this picture was painted by J M Nairn. (signed) Walter Fell, President if the NZ Assoc. of Fine Arts.'

Provenance: Mr and Mrs C. L. Sandars, Wellington. Sold by PW, 22/3/81 for \$600. Private collection, Southland,

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975; Newrick's Art and Auction Records, 1882-3

108 George Norton's Boat Building Premises, Esplanade, Wellington

oil, 393 x 311 mm

Inscriptions: slr 'Jas M Nairn'

Provenance: Mr and Mrs C. L. Sandars, Wellington. Sold at auction by DS, 27/10/1983 for \$5,000.

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975; Newrick's Art Auction Records, 1984

109 Garden Scene, (Woman beneath trees)

oil, 279 x 229 mm

Inscriptions: -

Provenance: Mr and Mrs C. L. Sandars, Wellington. Purchased by the Manawatu Art Gallery, Palmerston North for their collection in 1983. Accession no. 83/5

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976; Images of Home & Garden, RMAG, 11/1991-1/1992

References: Packwood, G., Nairn and his Associates, 1975

110 Street Scene

watercolour, paper mounted on board

Inscriptions: slr 'J M Nairn'

Provenance: bequeathed to the NZAFA by Sir John Rankine Brown, Wellington in 1947. Subsequently presented to the NAG by the Academy. (Committee meeting, no. 66, 13/2/1947)

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

- 111 [Kapiti Coast] (attributed)
watercolour, 170 x 250 mm
Inscriptions: -
Provenance: Sketchbook of Maurice Crompton Smith (1864-1963)
[Crompton Smith was an Wellington Art Club member. One of a number of sketches/drawings JMN made in his sketchbook at some date.]
Sketchbook purchased by Warren Sisaich at auction in early 1980s. Watercolour sold as individual item to ATL
- 112 [Mt Victoria, Wellington, Evening - also known as Landscape]
oil on hardboard, 370 x 260 mm
Inscriptions: verso, certified by Dr Walter Fell, President of the NZAFA
Provenance: probably in the artist's own collection until his death. (see Mt Victoria, Wellington, cat. no. 106) Presented to NAG by the NZAFA in 1936. (Accession no. 1936/12/298) Since 1981 the painting has been on loan to Government House, Wellington
Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976
References: Packwood, G., Nairn and his Associates, 1975

Rural Life

1893

- 113 Girl with Cattle
oil on canvas, 406 x 446 mm
Inscriptions: sdll 'Jas M Nairn '93'
Provenance: NAG
Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 23; Packwood, G., Nairn and his Associates, 1975
- 114 [Tess at Silverstream]
watercolour, 450 x 650 mm
Inscriptions: sdll 'Jas M Nairn '93'
Provenance: Private collection, Sydney, Australia. Sold at DS, no. 110, 29/4/1977
- 115 Evening, [Pastoral scene]
oil on board, 450 x 600 mm
Inscriptions: sdll 'Jas M Nairn /93'
Provenance: Purchased by Lindo Ferguson, 1894. Purchased by Dunedin Art Gallery in 1918
Exhibitions: OAS, annual exhibition, 1893, no. 95, £5.5.0;
James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975
References: McCahon, C., James Nairn and Edward Fristrom, 1964;

Packwood, G., Nairn and his Associates, 1975; Kay, R. and Eden, T., Portrait of a Century, 1983, p. 33

116 Harvest

oil on canvas, 309 x 457 mm

Inscriptions: sdlr 'Jas M Nairn 93'

Provenance: John Newton to his family by descent. Presented to NAG by Miss Mary Newton, 1939. (Council meeting 36, 19/9/1939)

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 23; Packwood, G., Nairn and his Associates, 1975

117 Noon

oil, 1524 x 1829 mm

Inscriptions: sdlr 'Jas M Nairn 1893'

Provenance: John Newton to his family by descent, presented by Miss Mary Newton to NAG, 1939 (Council meeting 30, 4/2/1939)

Exhibitions: Wellington Art Club, 1894; Nairn and his Associates, NAG, 11/1975-1/1976; Pumpkin Cottage and the Silverstream Group 1892-1905, Dowse Art Gallery, Lower Hutt, 7/4/1982-7/5/1982,

118 Tess and Loud, now known as Tess

oil on canvas, 1219 x 1524 mm

Inscriptions: sdll 'Jas M Nairn Silverstream, 1893 '

Provenance: Dr Walter Fell. Purchased from Fell by the NZAFA for 50 pounds, (see minutes of NZAFA, 22/4/1904). Gifted to the NAG by the NZAFA, Accession no. 1939/1/1

Exhibitions: NZAFA annual exhibition, no. 141, 1893; OAS annual exhibition, 1893; Nairn Posthumous exhibition, 9/4/-13/4/1904; James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975-1/1976; Pumpkin Cottage and the Silverstream Group 1892-1905, Dowse Art Gallery, Lower Hutt, 7/4/1982-7/5/1982; Dowse Art Gallery, Lower Hutt, 5/1991

References: Evening Post, 23/9/1893; New Zealand Times, 23/9/1893; Otago Daily Times, 18/11/1893; 'Nairn Exhibition', New Zealand Times, 11/4/1904; McCahon, C., James Nairn and Edward Fristrom, 1964, p. 27; Brown, G., and Keith, H., Introduction the New Zealand Painting, 1969, pp. 78, 86, 94; Packwood, G., Nairn and his Associates, 1975; Pound, F., Frames on the Land, 1983, p. 86; Dunn, M., A Concise History of New Zealand Painting, 1991, p. 47

119 A Shepherd Contemplates his Flock

oil on canvas, 250 x 350 mm

Inscriptions: d 1894, slr

Provenance: Maurice Crompton Smith, to his family by descent. Sold through DS, 4/1991

- 120 Landscape with Figure, [Man with firewood]
oil, 406 x 457 mm
Inscriptions: sdlr 'Jas M Nairn '94'
Provenance: Dr Walter Fell by descent to his family. The Fletcher Collection, Auckland, no. 196
Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976
References: Packwood, G., Nairn and his Associates, 1975
- 121 [Figure in Landscape]
oil on canvas, 304 x 446 mm
Inscriptions: sdll 'Jas M Nairn '94', verso, cleaned and restored Dec. 1957 Willesdon Gallery
Provenance: Mrs M. E. R. Tripe, to her family by descent. Private collection
- 1895**
- 122 The Blacksmith's Shop
oil, 597 x 749 mm
Inscriptions: sdlr 'Jas M Nairn '95'
Provenance: Private collection
Exhibitions: Nairn and his Associates, NAG, 11/1975
References: Packwood, G., Nairn and his Associates, 1975
- 1897**
- 123 Afternoon in the Fields, now known as Summer Idyll
oil on canvas, 345 x 446 mm
Inscriptions: sdlr 'Jas M Nairn '97'
Provenance: Exhibited at the CSA in 1898. Purchased by the CSA in that year. Presented by the CSA to RMAG in 1932. Accession no. 69/500
Exhibitions: CSA annual exhibition, 1898; James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975
References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26; Packwood, G., Nairn and his Associates, 1975; King, J., 'Art Collecting by the Canterbury Society of Arts: The First Fifty Years', Bulletin of New Zealand Art History, vol. II, 1990, pp. 42, 45
- 124 Working in the Fields
oil on board, 290 x 460 mm
Inscriptions: sdlr 'Jas M Nairn '97'
Provenance: Mabel McIndoe (née Hill), by descent to her daughter, Private collection, Edinburgh, Scotland
- 125 [Sunset at the Stream]
oil on board, 260 x 360 mm
Inscriptions: sdlr 'Jas M Nairn '97'

Provenance: Sold at DS for \$450, 12/3/1970. Sold at PW, 27/4/1987

References: Newricks Art & Auction Records, 1969-72

1899

126 Autumn Blooms, now known as The Chrysanthemum Garden

oil on canvas on stretcher, 601 x 762 mm

Inscriptions: sdlr 'Jas M Nairn '99, verso, 'Autumn Blooms, Artist/James M Nairn/Wellington'

Provenance: Bequeathed by Miss Leathem to NAG in 1939. Minutes of management committee meeting, 18/7/1939, 2/10/39. (Accession no. 39/8/1)

Exhibitions: Bishopdale Sketching Club, 1900, Centennial exhibition, NAG, 1940; Nairn and his Associates, NAG, 11/1975

References: 'Nelson Art Exhibition'; Triad, 1/8/1900; Packwood, G., Nairn and his Associates, 1975

127 Goose Girl

oil on board, 320 x 210 mm

Inscriptions: d '99

Provenance: Sold at DS, 30/10/1984, for \$3,200. The Ferner Art Gallery, Auckland/Ritchies Fine Arts, Christchurch

1901

128 Oatfields, Otago

watercolour, 516 x 609 mm

Inscriptions: sdlr 'Jas M Nairn '01'

Provenance: Purchased by the ACAG in 1965. Accession no. 1965/22/1/X

Exhibitions: Two Centuries of NZ Landscape Art, ACAG, 2/2/1990-22/4/1990

References: Brown, G., and Keith, H., An Introduction to New Zealand Painting, 1969, p. 84;

Platts, U., Nineteenth Century Artists, A Guide and Handbook, 1980, facing p. 168;

Pound, F., Frames on the Land, 1983, p. 86; 'Art in New Zealand 1870-1900', New Zealand's Heritage, Paul Hamlyn, 1971, vol. 3, part 43, p. 1199

1902

129 Autumn

watercolour, 250 x 350 mm

Inscriptions: [d 1902]

Provenance: Dr Walter Fell to his family by descent, private collection, Nelson

1903

130 A Summer Idyll

oil on canvas, 1531 x 1834 mm

Inscriptions: sdlr 'Jas M Nairn '03'

Provenance: Purchased from the artist by the NZAFA for £100 in 1903 (see minutes of the NZAFA 3/12/1903). Presented by the NZAFA to NAG in 1936. Accession no. 1936/12/7

Exhibitions: NZAFA annual exhibition, 1903, no. 117, £150; Nairn Posthumous exhibition, 9/4-13/4/1904; Loan Collection and Retrospective Art in New Zealand, NAG, 1936/37; Nairn and his Associates, NAG, 11/1975-1/1976; Pumpkin Cottage and Silverstream Group 1892-1905, Dowse Art Gallery, 7/4/1982-7/5/1982

References: 'Nairn Exhibition', New Zealand Times, 11/4/1904; 'Loan Collection and retrospective', Dominion, 18/8/1936; Art in New Zealand, 8/1936, p. 92; 10/1936, p. 55; Art in New Zealand, 6/1940, p. 225; McCormick, E. H., Letters and Art in NZ, 1940, p. 121; Brown, G., and Keith, H., Introduction to New Zealand Painting, 1969, p. 86; Packwood, G., Nairn and his Associates, 1975; Kay, R. and Eden, T., Portrait of a Century, 1983, p. 32; Platts, U., Nineteenth Century Artists, A Guide and Handbook, 1980, p. 168

Undated

131 Hoeing the Crop

oil on canvas, glued on board, 262 x 363 mm

Inscriptions: slr 'J M Nairn'

Provenance: presented by the CSA to RMAG in 1932. Accession no. 69/508

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26; 'The Rise of the Small Farmer' New Zealand's Heritage, Paul Hamlyn, 1971, pp. 1709-13

132 Silverstream [Pumpkin Cottage]

oil, 337 x 210 mm

Inscriptions: -

Provenance: Mr and Mrs C. L. Sandars, Wellington

Exhibitions: Nairn and his Associates, NAG, 11/1975

References: Packwood, G., Nairn and his Associates, 1975

133 [Oat Harvest, Southland]

watercolour, 240 x 360 mm

Inscriptions: slr 'Jas M Nairn'

Provenance: Ferner Art Gallery, Auckland/Ritchies Fine Art Gallery, Christchurch

References: Catalogue of Ferner Fine Art Gallery/Ritchies Fine Art Gallery, 1991

134 Tess [unfinished]

oil on canvas, 950 x 1520 mm

Inscriptions: -

Provenance: unfinished painting on verso of Portrait of a Victorian Gentleman, now in the Waikato Art Gallery and Museum, Hamilton [see Portrait of E. F. Clayton, esq.]

Portraits

1890

135 Roy, [youngest son of Thomas and Isabella MacGibbon, Mataura, Southland, and nephew of the artist]

oil on board, 240 x 240 mm

Inscriptions: lr "Roy"

sdlr 'JMN '90' (in brushpoint)

Provenance: Family of Thomas and Isabella MacGibbon by descent. Private collection, Christchurch

References: 'An Artist at Matura', The Matura Ensign, 4/7/1890;

Collins, R. D. J., 'J. M. Nairn in Southland in 1890', Bulletin of New Zealand Art History, Vol 11, 1990, p. 51-2; V. Hearnshaw, 'J. M. Nairn in Southland in 1890: A Further Note', Bulletin of New Zealand Art History, vol. 12, 1991, pp. 37-39

136 The Matura Fat Boy, [Roy Gregor MacGibbon]

pencil on paper, 200 x 140 mm

Inscriptions: slr 'James M Nairn'

Inscribed across the top of the drawing title: 'The Matura Fat Boy, Cordu roy'. Right margin reads: 'It might be better, but the sitter does not care much for Art generally hence a restlessness while posing. He says, "My trousers are like me Unkil" Kate [Nairn's niece] cut his hair or rather mowed it. Yours James Mc Nairn.'

Provenance: Thomas and Isabella MacGibbon, Matura, Southland by descent. Private collection, Christchurch

References: V.Hearnshaw, 'J.M. Nairn in Southland in 1890: A Further Note', Bulletin of New Zealand Art History, vol. 12, 1991, pp. 37-39

1892

137 Ma Belle

oil, 150 x 110 mm

Inscriptions: sdlr 'Jas M. Nairn '92'

Provenance: Purchased by Robert Stenhouse, husband of Mary MacGibbon, niece of the artist at auction rooms in Dunedin in the 1940s for £3. By descent to daughter, private collection, Waikanae

Exhibitions: OAS, annual exhibition, 11/1892;

Nairn and his Associates, NAG, 11/1975-1/1976

References: Otago Daily Times 8/11/1892; Packwood, G., Nairn and his Associates, 1975

1893

138 [Portrait of a Man in a Blue Shirt]

watercolour on paper, 340 x 240 mm

Inscriptions: sdll 'J. M. N. ' 93' (in brushpoint)

verso, 'James M. Nairn lived near Wgtn came from near Glasgow.'

Provenance: Purchased from artist in 1893 by Mr Hood, a commercial traveller. By descent to members of his family. Private collection, Timaru

1895

139 D. M. Luckie, esq.

oil on canvas, 980 x 850 mm

Inscriptions: sdlr 'Jas M. Nairn '95' (in red brushpoint)

Provenance: D. M. Luckie, by descent to his grand daughter. Private collection, Wellington

Exhibitions: OAS annual exhibition, 11/1895; Third Art Club exhibition, 3/1896; CSA annual exhibition, 5/1896; ASA annual exhibition, 4/1897; Posthumous exhibition for Nairn, 9/4/1904-13/4/1904

References: 'Art Club exhibition', 'Art Notes', New Zealand Mail, 12/3/1896, p. 33; 'Art Notes', New Zealand Mail, 26/3/1896, p. 22; Star (Christchurch), 29/5/1896; Triad, 1/10/1896, p. 26; Auckland Star, 21/4/97, p. 2; Triad, 1/5/1897; Triad, 1/10/1897, p. 16; 'The Nairn exhibition', New Zealand Times, 9/4/1904-13/4/1904; Wilson, C., 'James McLachlan Nairn', Art in Australia, 8/1923; Edwards, S. H. and Magurk, J., 'James Nairn Artist', Art in New Zealand, 1940, p. 223140 Job Mabey, [Pere Mabey]

oil, 559 x 737 mm

Inscriptions: slr 'Jas M. Nairn'

Provenance: McGregor Wright, presented to the NAG, by L. McGregor Wright, 1940

Exhibitions: NZAFA, annual exhibition, 7/1895; CSA annual exhibition, 4/1895; Nairn and his Associates, NAG, 10/1975-1/1976

References: Press, 26/4/1895; New Zealand Mail, 9/8/1895, p. 17; 'Zealandian Art', Triad, 1/6/1896, p. 5; Evening Post, 19/12/1896; Triad, 12/1897, p. 1; Letter from McGregor Wright to Stanley Edwards, 13/7/1939, (ATL Ms Edwards, 1438); Dominion 9/8/1940, 24/12/1940; Brown, G. H. & Keith H., An Introduction to New Zealand Painting, 1837-1980, 1971, p. 80; Wildman, C., New Zealand Portraiture, 1870-1910, M. A. Thesis, University of Auckland, 1979, p. 33; Pound, F., Frames on the Land, 1983, p. 86141 Lady with Veil

watercolour paper mounted on card, 565 x 392 mm

Inscriptions: sdlr 'Jas M. Nairn '95' (in red brushpoint)

Provenance: The Blackett family, Wellington, bequested to the NAG by Miss Katherine Ann Blackett, 1959

Exhibitions: James Nairn and Edward Fristom, Auckland City Art Gallery, 1964; Nairn and his Associates, NAG, 11/1975, NAG, 12/4/1987-12/7/1987

References: McCahon, C., James Nairn and Edward Fristom, 1964, p.25; Wildman, C., New Zealand Portraiture, 1870-1910, M. A. Thesis, University of Auckland, 1979, p. 62-64142 Portrait of E. F. Clayton, esq., also known as Portrait of a Victorian Gentleman, [E. F. Clayton esq., Scots Guard, aide-de-camp to Governor Glasgow, 1892-7]

oil on canvas, 1520 x 950 mm

Inscriptions: sd '1895'

verso, Tess, see catalogue no. 134

Provenance: E. F. Clayton, England. Auctioned at DS, no. 197, 18/19/8/1976, purchased from PW, by the Waikato Art Museum, Hamilton in 1979 for \$600.

Exhibitions: NZAFA, annual exhibition, 7/1895

References: New Zealand Mail, 2/8/1895, p. 37; 'Zealandian Art', Triad, 25/8/1895, p. 12; letter from JMN to Miss M. Hill, Wellington, 2/2/1896

1896

143 Dolce

pastel, 419 x 356 mm

Inscriptions: sdll 'Jas M. Nairn '96'

Provenance: Sir Charles Skerrett, Lowry Bay, Wellington. Purchased with contents of house by J. R. Hancock, Wellington in 1942.

Exhibitions: NZAFA annual exhibition, 7/1896; Nairn and his Associates, NAG, 11/1975-1/1976,

References: 'Annual Exhibition of the New Zealand Academy of Fine Arts', New Zealand Mail, 30/7/1896, p. 22; Packwood, G., Nairn and his Associates, 1975

144 [Girl in the Green Velvet Dress] [portrait of Miss L. M. Bridge, aged 6 years old, daughter of J. W. Bridge, dentist, Wellington]

oil, 480 x 400 mm

Inscriptions: 'J. Nairn' (in block letters). The original signature was "cut from the canvas" during reframing.

Provenance: Mr Bridge, Wellington; another daughter, Wellington. Sold by Bethunes and Co. Ltd, no. 75 as [Young Girl], 9/1975,

References: Evening Post, 9/1975

145 Old Age

oil, 356 x 309 mm

Inscriptions: ul 'Old Age' (in block letters), ur 'Jas M. Nairn'

Provenance: John Newton, Wellington, presented by Miss Mary Newton, his daughter to the NAG, 1939

Exhibitions: CSA annual exhibition, 5/1896; The Origins of Frances Hodgkins, HL, 1967; Nairn and his Associates. 11/1975

References: Press, 29/5/1896, p. 5; Star (Christchurch), 29/5/1896; Wildman C., New Zealand Portraiture 1870-1910, M. A. Thesis, University of Auckland, 1979, p. 30

146 [Portrait of a Lady]

watercolour, 426 x 290 mm

Inscriptions: sdlr 'Jas M. Nairn '96'

Sold at auction at PW, 29/3/1990, no. 292

147 Walter Turnbull

oil on canvas, 1010 x 845 mm

Inscriptions: lr 'Jas M. Nairn '96' (in red brushpoint)

Provenance: Collection of ATL

Exhibitions: NZAFA annual exhibition, 7/1896

References: 'Annual Exhibition of the New Zealand Academy of Fine Arts', New Zealand Mail, 7/1896, p. 22; Tripe M. E. R., 'James McLachlan Nairn - Some Personal Reminiscences', Art in New Zealand, 12/1928, p. 105; Edwards, S. H. and Magurk, J., 'James Nairn Artist,' Art in New Zealand, 1940, p. 223; New Zealand's Heritage, Paul Hamlyn, vol. 3, part 43, 1971, p. 1198

1897148 Charles Decimus Barraud

oil on canvas, 1020 x 865 mm

Inscriptions: sdlr 'Jas M. Nairn / 97' (brushpoint in red)

Provenance: presented by the artist to the NZAFA in 1898. Presented by the NZAFA to the NAG in 1936. (Accession no. 1936/12/1)

Exhibitions: NZAFA, annual exhibition, 9/1897; NZAFA, annual exhibition, 8/1898; Christchurch Exhibition, 12/1900; NZAFA, annual exhibition, 1901; Nairn and his Associates, 11/1975-1/1976

References: 'Art Notes', New Zealand Mail, 9/9/1897, p. 11; Evening Post, 11/9/1897; Triad, 1/10/1897, p. 16; Minutes of the NZAFA, 11/10/1897; 'NZAFA exhibition', New Zealand Mail, 4/8/1898, p.18; Triad, 1/9/1898, p. 6; Triad, 1/12/1900, p. 13; 'The Nairn Exhibition', New Zealand Times, 11/4/1904; Tripe M. E. R., 'James McLachlan Nairn - Some Personal Reminiscences', Art in New Zealand, 12/1928, p. 105; Dominion 8/8/1936; McCormick, E. H., Letters and Art in New Zealand, 1940, p. 121; Edwards, S. H. & Magurk, J., 'James Nairn - Artist', Art in New Zealand, 6/1940, p. 225; Brown G, & Keith H., Introduction to New Zealand Painting, 1969, p. 86; Kay, R. & Eden. T, Portrait of a Century, 1983, pp. 12, 30, 34, 114; Packwood, G., Nairn and his Associates 1975,

149 The late Justice Christopher William Richmond

oil on canvas, 1207 x 953 mm

Inscriptions: sdlr 'James M. Nairn, '97'

Provenance: Supreme Court, Wellington

Exhibitions: NZAFA, annual exhibition, 9/1897; Posthumous exhibition for Nairn, 9/4/1904-13/4/1904; Nairn and his Associates, NAG, 11/1975-1/1976

References: Minutes of the Wellington District Law Society, Wellington, 3/1897-5/1897; Annual Report of the Wellington Law Society for 1896/97, 1897/98; 'Mainly About People', New Zealand Mail, 3/6/1897, p. 16; 'Mainly About People', New Zealand Mail, 24/6/1897; 'Art Notes', New Zealand Mail, 9/9/1897, p. 11; Evening Post, 11/9/1897; Triad, 1/10/1897, p. 16; 'Mainly About People', New Zealand Mail, 7/10/1897, p. 21; 'Death of a Well-Known Artist', Evening Post, 22/2/1904, p. 5; Weekly Press, 2/3/1904, p. 66; 'The Nairn Exhibition', New Zealand Times, 11/4/1904; The Illustrated Magazine of New Zealand, 5/1904, p. 138; Edwards, S. H. and Magurk, J., 'James Nairn Artist', Art in New Zealand, 1940, p. 223; Kay, R. and Eden, T., Portrait of a Century, 1983, p. 30

1898

150 Etude

pastel on paper, 635 x 229 mm

Inscriptions: ul 'Etude' (in block letters), ur 'Pastel' (in block letters), lr 'Jas M. Nairn '98' (inscribed in red)

Provenance: John Newton, Wellington. Presented by his daughter Mary Newton to the NAG in 1939

Exhibitions: NZAFA annual exhibition, 8/1898; Nairn and his Associates, NAG, 11/1975-1/1976

References: New Zealand Mail, 4/8/1898, p. 18; Packwood, G., Nairn and his Associates, 1975

151 Portrait of John Newton

oil on canvas, 610 x 508 mm

Inscriptions: sdlr 'Jas M. Nairn, '98'

Provenance: John Newton, Wellington. Bequeathed by Alexander Newton to NAG, 1936 (Committee meeting no. 3, 16/12/1936) Accession no. 1936/21/1

Exhibitions: Nairn and his Associates, NAG, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975

152 Sir James Prendergast, Kt

oil on canvas, 1207 x 953 mm

Inscriptions: sdlr 'Jas M. Nairn '98'

Provenance: Supreme Court, Wellington

Exhibitions: NZAFA, annual exhibition, 8/1899; Nairn Posthumous exhibition, 9/4/1904-13/4/1904; Nairn and his Associates, NAG, 11/1975-1/1976

References: 'Mainly about People', New Zealand Mail, 17/2/1898, p. 21; Evening Post, 4/8/1899; Triad, 1/9/1899, p. 7; 'Death of a Well-Known Artist', Evening Post, 22/2/1904, p. 5; Weekly Press, 2/3/1904, p. 66; New Zealand Illustrated Magazine, 5/1904, p. 138; Edwards, S. H., and Magurk, J., 'James Nairn Artist', Art in New Zealand, 1940, p. 223

153 Youth and Age

oil on canvas, 310 x 420 mm

Inscriptions: sdlr 'Jas M. Nairn '98' (in red brushpoint)

Provenance: Bought at auction in Wellington, Palmerston North or Napier, in early 1950s; present owner by descent. Private collection, Masterton

Exhibitions: NZAFA annual exhibition, 7/1898; Art Loan exhibition, Masterton, 9/1962

References: 'Annual Exhibition of the New Zealand Academy of Fine Arts', New Zealand Mail, 4/8/1898, p. 4

1899154 Nell, [Mrs Ellen Nairn, the artist's wife]

oil on board, 320 x 250 mm

Inscriptions sdlr 'Jas M. Nairn '99', ur 'Nell' (in block letters)

Provenance: Nairn family, Wellington by descent. Private collection, Auckland

155 Sir George Grey

oil on canvas, 1500 x 900 mm

Provenance: The Parliamentary Library, Wellington

References: New Zealand Mail, 26/10/1899, p. 31

1901156 Portrait of Artist's Wife, [Ellen Nairn, nee Smith]

pastel on paper, 623 x 498 mm

Provenance: Mrs Ellen Nairn, by descent to her elder daughter Bhan. Presented by her younger daughter, Ellen, Mrs Sandars on behalf of the Nairn family to the NAG. (See minutes of Council meeting, no. 75, 15/12/1949 and file no. 6 and 7a 8/1946 and 12/1953. Also correspondence dated 15/12/49 from Mrs E. Sandars to Mr S. MacLennan and reply from Mr MacLennan to Mrs Sandars, 21/12/1949)

Exhibitions: Nairn Posthumous Exhibition, 9/4/-13/4/1904; Nairn and his Associates, 11/1975-1/1976

References: Packwood, G., Nairn and his Associates, 1975; Wildman, C., New Zealand Portraiture, 1870-1910, M. A. Thesis, University of Auckland, 1979, p. 62-63

157 Portrait of Judge Chapman

Provenance: Supreme Court, Wellington

References: New Zealand Mail, 11/9/1901; Weekly Press, 2/3/1904, p. 6; New Zealand Illustrated Magazine, 5/1904, p. 138; Edwards, S. H. and Magurk, J., James Nairn Artist, Art in New Zealand, 1940, p. 223

Undated158 Isabella MacGibbon [companion portrait to Thomas MacGibbon, c1890]

oil on canvas, 863 x 745 mm

Provenance: Family of Thomas and Isabella MacGibbon by descent. Private collection, Auckland

References: V. Hearnshaw, 'J. M. Nairn in Southland in 1890: A Further Note', Bulletin of New Zealand Art History, vol. 12, 1991, pp. 37-9

Note: In the above article it was stated from information supplied by the present owner that this portrait was inscribed to Isabella on the verso side of the painting. In fact it is the companion portrait of Thomas MacGibbon which was inscribed to Isabella, see below.

159 Thomas MacGibbon, [c.1890]

oil on canvas, 864 x 748 mm

Inscriptions: sll 'Jas M. Nairn' [and inscribed in brushpoint] 'a ma soeur, Thos. MacGibbon, Mataura'.

Provenance: Family of Thomas and Isabella MacGibbon by descent. Private collection, Auckland.

References: V. Hearnshaw, 'J. M. Nairn in Southland in 1890: A Further Note', Bulletin of New Zealand Art History, vol. 12, 1991, pp. 37-9

160 Untitled [Mrs Ellen Nairn, wife of the artist]

[after 1898]

pastel on paper, 280 x 300 mm

note: verso, small landscape also in pastel

Provenance: The MacGibbon family by descent. Private collection, Melbourne, Australia

161 Smiling Woman, [Mrs Ellen Nairn, wife of the artist]

[after 1898]

oil, 576 x 487 mm

Inscriptions: sll in pencil 'James M. Nairn'

verso, [in the donor's hand in ballpoint pen], 'J. M. Nairn.'

Provenance: donated by Charles Brasch to the HL in 1972

Exhibitions: One Before Breakfast, HL, 30/6/1988-15/8/1988

References: Entwistle, R., One Before Breakfast, HL, 1988, p. 10

Black and White

Strike Notes

printed and published by W. F. Roydhouse, Wellington, 1890

24 pages of illustrations and advertisements

180 x 270 mm.

Provenance: National Library, Wellington, (photocopies NAG and University of Auckland, Auckland)

References: Vial, J. The 1890 Maritime Strike in Wellington as told by Strike Notes. A Working Class or Liberal View? Research Essay, June, 1990

Booklet of 11 illustrations on the Maritime Strike of 1890 and 13 advertisements drawn by Nairn (all advertisements are inscribed 'J. M. Nairn' and abbreviations, 'inv't & delt'). Printed by lithographic process by Roydhouse of the Evening Press. Booklet bound in soft buff-coloured cardboard and priced for sale at one shilling

- 162 Cover, Inscriptions: Strike Notes (in block letters) Price 1/-
- 163 Caption: 'Doin a loaf Bill? Not much - Wages dont run to half a loaf strike times'
- 164 Caption: "Knock off there now". 'He knocked off, but he is a Non Unionist now. 10/6 without the option of '[illegible]
- 165 Advertisement for 'Winton & McLauchlan - Clyde Pottery Depot, 40 Cuba Street'
- 166 Caption: 'We must knock off this sweet'artin Sarah less.The Freelabour bloke knocks huff a courtin yer sister.'
- 167 Caption: 'Your father, Miss Mac, being an employer of Freelabour, our correspondence must cease - now consider our engagement broken.'
- 168 Advertisement for 'G. Aldous, Hairdresser & Tobacconist Lambton Quay & Manners St, Wellington. All kinds of Hair done - Wigs & Fancy Dresses on Hire'
- 169 Caption: '(Old Man) Is there no lunatic Asylum here Mister? "Note" The old man had misunderstood, as the aparent [sic] lunatic is just a friend? of labour'
- 170 Advertisement for 'Alex. Lawson, Plain & Ornamental Sign Writer, Good Workmanship Gauranteed [sic] Gilder on Glass. Glass Embosser. House Painter & Decorator, 94 Cuba Street Wellington'
- 171 Caption: "'The prime mover" [Capital], The moved Primer [Labour], Constabulary Costume during times of Peace ', ["special" police force]
- 172 Advertisement for 'H. Flockton, Variety Man & House Furnisher Manners Street Wellington'
- 173 Caption: "'You have cut me all evening Miss Bunkum" for no reason too, I'd have you remember that!
- (Miss B) Well Mr Gall I cant see how a man can be a common expressman day time & a gentleman at night'
- 174 Caption: "'necessary evils"
- 175 Advertisement for 'David Pryde, Watchmaker & Jeweller Manners Street Wellington'
- 176 Caption: "'Expressman". (protemps) -(soto voce) A dead cut! (Ladies) The idea of our bowing -'
- 177 Caption: "('Guv") You must boycott your Maiden Aunt's funeral or give up your situation here.'
- 178 Advertisement for 'Frank Wise, hairdresser & tobacconist. Haircutting 6d Shaving 3d The best shop in town for tobacco & pipes Willis Street Wellington.'
- 179 Caption: 'Free House, Coal & Lamp. Pudding 2 times a day & still -'
- 180 Advertisement for 'David Wighton, Manufacturing Confectioner & Direct Importer of Pure Confectionery - Scotch Confectionery Warehouse. 211 Lambton Quay, Wellington.'

- 181 Caption: 'Say Bill the ere 'oss is layin down cos he knows its freelabour as is drivin him. He's a Unionist that 'oss is -'
- 182 Advertisement for 'Orr and Lodder, Importers of wines & spirits - of the Choicest Brands. City Buffet Hotel and Restuarant [sic] Lambton Quay Wellington'
- 183 Advertisement for 'Nelson Moate & Co., India - China and Ceylon Tea Importers Christchurch - Dunedin Wellington & Auckland'
- 184 Advertisement for 'T. Dickson, Family Grocer & Italian Warehouseman Lambton Quay & Bowen Street Wellington'
- 185 Caption: 'Those are not Prisoners - but represent a world of troubles in earning bread & butter -'
- 186 Advertisement for 'George Remington, Coppersmith Plumber Gasfitter & Bellhanger Manufacturer of Gas Cooking & Warming Stores Hot & Cold Plunge & Shower Baths fitted up Brewers, Distillers & Confectioners plant fitted & repaired Cuba Street Wellington'
- 187 Title: 'What it should be -' caption: 'At the sports of the " New Zealand Strike Club" Capital & Labour won easily in the great 3 legged Race, viz Capital. Labour & Loafery,'
- 188 Advertisement for 'Allan Smith, "The Highland Laddie" Grocer & General Provision Dealer, 68 Manners Street Wellington, crockery, Brushware, Cutlery and Fancy Goods. Telephone No.244 -'
- 189 Caption: 'Wots to 'mder us pals from wukin them? Spose we join as Cook. Stooard & Cap'n.'
- 190 Advertisement for 'J. Beadall, Harbour St, Wellington. - Gilder, Mount cutter, Picture Frame, Manufacturer, Old Frames, Regilt Works'

1892

Line drawings in the NZAFA Exhibition Catalogue.

Printed by Brown Thomson and Co. Ltd, Wellington

- 191 Chain making, (no. 29) after W. K. Sprott, Christchurch, 105 x 75 mm

- 192 A Wee Before the Sun Gaed Doon, (no. 33), 90 x 60mm

- 193 Changing Pasture. Noon., (no. 39), 130 x 175 mm

Provenance: NAG

1893

- 194/5 Invitations for the first annual exhibition of the Wellington Art Club, (2 versions)
white card, 90 x 60 mm

Inscriptions: 'The President and Council of the Wellington Art Club request the pleasure of (Miss M Hill's and friend's) company at the opening of the first annual Exhibition of "Sketches", to be held in the Gallery of the Academy of Fine Art on Wednesday evening 19th July 1893 at 8 o'clock John Baillie Hon Sec P.O. Box 160. This card to be presented at the door'

Provenance: ATL

References: Edwards S. H. and Magurk J. 'James Nairn Artist', Art in New Zealand, June, 1940, p. 224; Early Wellington Newspaper Cuttings, p. 4, ATL

1894

- 196 Exhibition catalogue for the Wellington Art Club
cover, soft green card, 29 pages, 125 x 125 mm
Provenance: Mrs Mason, Edinburgh, Scotland

1895

- 197 Exhibition cover for the annual exhibition of the New Zealand Academy of Fine Arts, printed by Brown and Thomson and Co, Wellington
soft bluish card, 145 x 125 mm
sdl 'J.M.Nairn. 95.' (in block letters)
Provenance: NAG

1896

- 198 The cover for the New Zealand Academy of Fine Arts
Provenance: NAG
soft bluish card, 140 x 110 mm
Inscriptions: slc 'J. M. Nairn'
References: Minutes of the New Zealand Academy of Fine Arts, 8/7/1896
printed by Brown Thomson and Co, Wellington

1900

- 199 Stamp to honour the presence of New Zealand troops in the Boer War 1889-1902. Engraved and printed by Parsons Bros, New York, issued December, 1900
khaki-brown colour, 20 x 35 mm
References: New Zealand Times, 18/5/1900, p.5; Royal Philatelic Society of New Zealand, 'Postage Stamps of New Zealand', Wellington, 1939, vol. 1, pp. 194-7; Gibbons, S., Stanley Gibbons Simplified Catalogue, Stamps of the World, 1989, Stanley Gibbons Pub. Ltd, Ln., 1988, vol. 2, p. 372; Bieringa, L., Postal Impressions, Treasures from New Zealand Post Office Collections, A New Zealand Post Exhibition in Association with the Sarjeant Gallery, Wanganui, 1990; Scott, Standard Stamp Postage Catalogue, Scott Publishing Co., Ohio, 1990, vol. 1, p. 775

Still Life

- 200 Chrysanthemums
oil, 660 x 820 mm
Inscriptions: slr 'Jas M Nairn', sur 'J M Nairn'(in block letters)
Provenance: John Newton, Wellington, by descent to his family. Private collection, Wellington

Miscellaneous

1890

201 [Programme for a dance]

poster paint on tinted sugar paper, 570 x 470 mm

Inscriptions: dlr ' Mataura, 20 June, 1890 '

[above, list of 24 dances, the programme for evening]

Provenance: Miss Catherine MacGibbon, niece of artist, by descent through her family. Private collection, Rangiora

1895

202 [Man sketching en plein air]

pencil on paper, 130 x 90 mm

Inscriptions: sdlr ' JMN '95 '

Provenance: The artist's family by descent. Private collection, Auckland

203 Untitled [sketch of 3 artists working en plein air]

pencil on paper, 137 x 198 mm

Inscriptions: slc ' By Jas M Nairn ' [in pencil]

'Ethel' [Crompton Smith], Lila Turner, M.C.S [Maurice Crompton Smith]

Provenance: Sketchbook belonging to Crompton Smith. Acquired by NAG through ATL, 1989.

Accession no. 1989/38/2

204 Untitled, [Cow]

pencil on paper, 137 x 198 mm

Inscriptions: lc 'sketch by Jas M. Nairn'

Provenance: Sketchbook belonging to Maurice Crompton Smith, acquired by NAG through ATL in 1989

205 verso, Untitled, [sketch of cottage, side view]

ink & pencil, 137 x 198 mm

206 [Young girl in wide-brimmed hat]

pencil on leaf of Nairn's song-book, Songs of the North

200 x 180 mm

Inscriptions: -

Provenance: The artist, by descent to his family. Private collection, Auckland

207 [Profile of balding man]

pencil on flyleaf of Nairn's song-book, Songs of the North

300 x 240 mm

Provenance: The artist, to his family by descent. Private collection, Auckland

208 King of the Menagerie

oil, 393 x 508 mm

Inscriptions: -

Provenance: Purchased in 1933 by the Sarjeant Art Gallery, Wanganui. Accession no. 1933/3/1

Exhibitions: James Nairn and Edward Fristrom, ACAG, 8/1964; Nairn and his Associates, NAG, 11/1975

References: McCahon, C., James Nairn and Edward Fristrom, 1964, p. 26; Packwood, G., Nairn and his Associates, 1975

Appendix C

EXHIBITING RECORD 1890-1903

New Zealand Academy of Fine Arts, Wellington

		£
2nd annual exhibition, October 1890		
41a	Newtown	6. 0.0
48	Fairy Foundation, Glasgow Exhibition	10. 0.0
49	Fair Wind at Sea	6. 0.0
53	At the Wheel (study from life)	5. 0.0
78	Old Garden near Glasgow	10. 0.0
80	On the Road to the Shotover Gold diggings	40. 0.0
198	Azaleas	10. 0.0
232	Frame of Sketches	10. 0.0
3rd annual exhibition, September 1891		
30	Near the foot of the Crae, oil	4. 4.0
36	Wgtn Harbour from the Opera house, oil	15.15.0
38	A Leisure Hour, w/c	3. 3.0
39	Portrait, w/c	
4th annual exhibition, September 1892		
7	Gorse Burning - Evening, oil	8. 0.0
14	A Frosty Morning, oil	10. 0.0
33	A Wee before the Sun gae'd doon, oil	5. 0.0
39	Changing Pasture - Noon, oil	100. 0.0
40	Evening near Otaki, oil	6. 0.0
65	A Lazy Sea, oil	4. 0.0
97	Study of a Head, w/c	5. 0.0
105	Among the Hemlocks, w/c	
116	Portrait of J.B.	
5th annual exhibition, 1893		
131	Annora,	4. 0.0
133	A Study, Touching Up	4. 0.0
135	Tess	6.10.0
141	Tess and Cloud (Hardy)	100. 0.0
159	J. Baillie, Esq	
161	Summer	4.10.0
7th annual exhibition, July 1895		
Catalogue cover by JMN		
50	Thorndon -Morning, w/c	
51	"A Friend of Mine", w/c	
142	"Blowing through thine hollow reeds To summer Naiads from their chilly weeds", oil	30. 0.0
143	Across the fields to the Village	5. 5.0
144	Job Mabey, Taita, oil	
145	E.F. Clayton Esq, Scots Guard, oil	
146	Jock Smith a falla fine Can ye shoe a horse o' mine", oil	10. 0.0

8th annual exhibition, July 1896

Catalogue cover by JMN

7	Dolce, pastel	
50	Winter Morning, Wellington	3. 3.0
133	Portrait, oil	
139	The Banks of Allan Water, oil	15. 0.0
144	Portrait of Walter Turnbull, Esq, oil	
146	Ringaring Beach, Stewart Island, oil	3. 3.0
151	Half Moon Bay, Stewart Island, oil,	3. 3.0

9th annual exhibition, September 1897

149	Posthumous portrait of the late Mr Justice Richmond, oil	
158	Portrait C. D. Barraud, Esq, oil, Pres. of NZAFA (presented to the NZAFA by JMN, Esq)	
159	Evening, oil (Lent by Dr Kington Fyffe)	
167	The End of the Day, oil	20. 0.0

10th annual exhibition, July 1898

18	Mid-day Rest, oil	3. 0.0
22	Youth & Age, oil	8. 8.0
52	"Chaff"	15.15.0
81	Portrait C. D. Barraud, Esq (Pres of NZAFA) presented by JMN (presentation works section)	
145	Etude (pastel)	

11th annual exhibition, August 1899

47	Relics of the Sea, oil	5. 5.0
48	Kaikoura Beach, oil	5. 5.0
49	Portrait Sir J. Prendergast, Kt, oil	
62	Makara, oil	5. 5.0
178	The First Secret (pastel)	

13th annual exhibition, 1901

31	Before the Rain, oil	3. 3.0
68	Puir boddie, oil	5. 5.0
93	Silverstream (lent by W Fell, Esq)	
103	Portrait of the late C. D. Barraud (Property of the NZAFA)	
144	Railway Wharf, w/c	3. 3.0
160	Sunrise, w/c	10. 0.0
164	Madam N, w/c	
168	Autumn's Yellow Fields, w/c	6. 6.0

15th annual exhibition, October 1903

76	Wellington Harbour	3. 3.0
96	Portrait, oil	
100	Portrait, oil	
117	A Summer Idyll, oil	150. 0.0
118a	Breaking Wave S. Kaikoura, oil	4. 0.0

NZAFA sketch exhibition, 29/5/1900

Sunrise, Silverstream

St Peter's Church

several seascapes

tinted sketch in pencil

Wellington Art Club

(incomplete, only catalogue for 1894 available)

1st Art Club exhibition, July 1893

[Youth Piping to Goats]

[Seascape]

[The Old Smithy]

[Study of girl working at her easel]

[Farmyard]

2nd Wellington Art Club exhibition, July 1894

50	Morning - Wellington	3. 3.0
53	Horokiwi Valley	3. 3.0
55	Evening	5. 5.0
131	Chrysanthemums	
134	Noon	20. 0.0
135	Sundown	4. 0.0
137	Jones' Creek	2.10.0
139	Red Gums	4. 0.0
141	Mid-day	2.10.0
142	Motif - Blue and Yellow	6. 0.0
143	Mushrooming	2.10.0
200	Chrysanthemums	1.10.0
215	Sketch	1.10.0
224	Among the Reeds	1.10.0
232	A Sunny Morning	1.10.0

3rd Art Club exhibition, February 1896

Portrait of D.M. Luckie

work in oil and watercolour including studies made at Stewart Island

Art Club Exhibition, 1897

The End of the Day

Auckland Society of Arts

17th annual exhibition, April 1897

114	Work in the Fields, oil	10.10.0
119	D.M. Luckie, Esq, oil	

19th annual exhibition, November 1899

19	Autumn Blooms, Petone, oil	25. 0.0
50	Noon, Silverstream, Wellington, oil	40. 0.0

Canterbury Society of Arts

Annual exhibition, March 1894,

267 Martin's Bay Jetty (lent by Judge Ward)

263 Evening at Silverstream (lent by Judge Ward)

Annual exhibition, April, 1895

10	Pere Mabey	10.10.0
----	------------	---------

Annual exhibition, May 1896

12	Old Age	2. 2.0
53	Foveaux Straits	3. 3.0
201	Portrait (D.M. Luckie esq)	
290	Tinakori Rd, Wellington	3. 3.0

Annual exhibition, March 1897

72	Sundown	5. 5.0
154	Noon	4. 4.0
159	On the Hutt River	4. 4.0

Annual exhibition, March 1898

60	Afternoon in the Fields	5. 5.0
95	The End of the Day	20. 0.0

Palette Club, Christchurch
(incomplete, no catalogues available)

September 1893

Old Fisherman (w/c)
Twilight
Youth Piping to Goats

Christchurch Exhibition, December 1900

(information from press reviews)

Portrait of C. D. Barraud
2 landscapes

South Canterbury Art Society, Timaru

(information from press reviews)

Annual exhibition, May 1898

33	Afternoon in the Fields
----	-------------------------

Annual exhibition, May 1899

(Nairn known to have exhibited, but works not identified)

Otago Art Society, Dunedin

Annual exhibition, November 1891

19	A landscape (lent by Mr E. C. Reynolds)
33	The Brig o' Turk (lent by J. D. Perrett)

Annual exhibition, November 1892

55	Ma Belle	5. 5.0
58	A Frosty Morning (ill)	10.10.0
108	Changing Pasture - Noon	100. 0.0
125	A Quiet Smoke	4. 4.0
133	A wee before the sun gae'd doon	4. 4.0

Annual exhibition, November 1893

115	Tess & Loud	100. 0.0
120	Tess	6.10.0
122	Summer	4.10.0
135	Touching up	4. 0.0
239	New Brighton Beach, Chch (ill)	10.10.0

Annual exhibition, November 1894

33	Motif, Blue & Yellow, oil	5. 5.0
101	A wee before the sun gae'd doon	3. 3.0
89	Noon	10. 0.0
95	Evening	5. 5.0
198	Morning, Wellington Harbour	2.10.0

Annual exhibition, November 1895

100	Job Mabey - an old Hutt identity (lent by McGregor Wright)	
111	Portrait - D. M. Luckie esq, Wellington	
237	A Spring Noon	2.10.0
242	Morning - Thorndon, Wellington	2.10.0

Annual exhibition, November 1897

7	The End of the Day	20. 0.0
36	Afternoon in the Fields	4. 4.0
219	Trentham, Hutt Valley	3.10.0

Annual exhibition, November 1898

96	An Evening Sketch	4. 4.0
----	-------------------	--------

Dunedin School of Art Club exhibition, October 1893

49	Roses	
52	On the banks of the Hutt	
51	imaginative pastoral [Youth with Goats]	

The Bishopdale Art Club, Nelson
(information from press reviews)

Annual exhibition, September 1895

5 impressions of New Zealand scenery

Annual exhibition, August 1900

Autumn Blooms, oil

Noon, oil

4 watercolours

tinted sketch of a man and a woman

Appendix D

DOCUMENTS

Articles

'Decorative Art' by James M. Nair [sic] (A Member of the Glasgow Art Club). Art and Artists, Otago Witness, 7 August 1890, pp. 41-42

Being a paper read before the students of the Otago School of Art.

"I should like so much to be able to paint!" is an expression often heard; but how few really understand that they raise a very serious question - allowing, of course, that it is not simply because it is fashionable, as nothing in art ought to be fashionable. Let everyone who wishes try, and very soon they will find that it is not very easy; but on that ground don't be discouraged, as every attempt made raises more interest, and will, in all probability, end in failure, and by such failure will come success gradually; and a proper tendency to the appreciation of good art will be arrived at by practice. Mix artistic and common place together, and the commonplace will only begin to realise its position by comparison.

Pictorial and Decorative Art

should, I think, be pretty much at one, from their both emanating from the same source Nature. To produce the effect given us in Nature is partially impossible, the movement of light and shade appearing and disappearing so quickly never again to be really the same and gradually developed till the motive has been created. Having got thus far, that which is the most serious is the development of the motive-keeping, form, colour, and tone, and carrying it on and on till the decorative tout ensemble has been produced giving the big result at the sacrifice of all minor uninteresting details, which disturbs and pervades Nature at every turn. Thus in pictorial decoration lies the grace and beauty of the works of the modern school, supported by all true men who strive to get beyond the commonplace, leaving the ordinary picture manufacturer behind to dabble and potboil at his leisure and his patrons' misfortune. I will not give you an example from both sides here as a comparison would be a caricature on art; but let me give as an example of really true art, a picture which will be a lasting memory to me, and I hope, to all who saw it and studies it - viz.

The head of Tennyson in the Art Gallery at the Exhibition.

There was certainly a likeness, but as to that it is immaterial. I will say the pictorially decorative result was a success. There was a life in the head, and out of the eyes beamed the soul of the great poet. There was no feeling of paint, or searching after paltry detail in the work, but it was the outcome of a great man's mind in colour, presenting a perfect poem in itself - in fact, a masterpiece of art - pictorially yet decorative, and from its rightness came its pictorial beauty. There was art in its very truest sense, and though everyone cannot be a Watts, it ought to be the object of all from this good example to elevate themselves by study of the best work (which is in Watts' work of the highest order), always declining to recognise work which has a bad tendency in presenting trivial prettiness in place of true art.

In music it is the same as in art comparatively speaking, where two are put to study, say, not necessarily for production, but call it pleasure. The works of the great masters require study, too, where the true soul and love of music is desired, and the person wishes to be capable of appreciation. On the other hand there is no study required to pick up and imitate the mamby-pamby which, unfortunately, is appreciated by, I am afraid, the majority at the present day. In art the ardent student comes forward, and through his sincerity and love of art for art's sake, presents to the world his own, and a new reading of Nature, which from its originality, great. The easygoing man is quite pleased with his second rate productions, and instead of getting on he falls back, and to live, as he says, slops up canvas by the yards, cuts up and sells to his unfortunate customers those abominations at 5s a foot, which have neither colour, drawing, nor anything, and resembling nothing on earth or sea. The good qualities which we admire in art, as lovers for its own sake (and we ought to help the people), those certainly ought we ardently strive to obtain, and this end, in a true sense, is only to be got by

The Close Study of Nature

following the example of the great men who unquestionably have seen in Nature some just reason for proceeding on lines, which, perhaps to the ordinary looker on, are invisible. We get no commonplace example from the masters or Nature, then our sympathies should be guided by examples. The fruits of good examples are fairly on the ascendant, both at Home and abroad, and it only requires such magnetic influence carried a step further by ourselves, and we would have much more refined taste in

both pictorial and decorative work, which in time must tell on the minds of the rising generation, by giving them an insight to art and her mission. The example of the Royal Academies of England and Scotland has not been fruitful, because it is and has been bad. This is easy enough to see by the direct opposition arising of late years. The criticism has been fast and furious over it, but no change will take place, nor is it likely that any change will take place, as "possession is nine points of the law." Those institutions have closed their doors to the advances of art with rising generation, but keep sailing over the calm sea of fashionable picturemaking. Young spirit and power has been kept out, rejected, or, when admitted skied, Why? Because true to themselves, the young men would not for art's sake follow in the steps of men whom them sincerely thought were not true, either to themselves or art. Of course there are exception to all rules, and in this case I could name a number of men who though really the backbone of art, have no power otherwise. In

The Grosvenor and English Art Club Galleries

are seen works from the young and energetic men who have gone through a thorough training in drawing and severe study, resulting in fine art productions visible in the pictures of those men, which can be termed a pervading sense of the true art-loving soul; showing that in striving for something really fine even a tendency to failure in the great attempt of something is much better than a safe plain-sailing, picture-making result in a self-satisfied way. Those singled-hearted and strenuous efforts of our younger men are undoubtedly marked by the advance, and one would be only too pleased to see the energy among yourselves, and you're quite sure of success when you work hard, and appreciation. It lies with those who have not been impressed strongly in art to influence the people to take the view of the matter that an artist will and should do, having its exponent in the younger student of to-day, both here and elsewhere. Many who are true disciples of art are handicapped from want of the wherewithal to enable them to further study. No one will consider it an illegitimate course for a young art student to turn his mind to any branch, which, though not bringing fame, may enable him to study more disinterestedly in a desire for gain. At the same time he must let that other work be thoroughly free from any other than artistic motive, as there is a danger of his losing the very aim for which he studies. By

The Arduous Study of the Antique and Life:

one gets a knowledge of fine form and line, and light and shade. This knowledge gained and applied properly must have the result desired by the art-loving student. In every country there is art born in the people, and to develop this sense let us study not merely to become workers in, but workers for art. New Zealand is a rising country, and with its strong business population there ought to be a proportionate art-loving population. Man cannot work for ever at his daily monotonies, but should rest and enjoy thoughts of the beauty around him, or that which is by the Almighty to stir up the better sense within and elevate man to the appreciation of the arts of painting, sculpture, and music. This of course, to gain proper end, must be the perfection - as near as possible - of life, form, or sound in harmony. My expressions of favour to things around us are determined by the conviction that reference to old, past work will not help us, as probably we have none before us or near us in our everyday life. However, to fulfil the desire of art lovers of old times, artists were continually commissioned to execute work in several mediums for the people, in the form of decoration for museums, cathedrals, and other public buildings. Those wonderful results, apparent on the European continent, ought to be an example to us now to step forward and do something for our own benefit at present and from the present. Of the pictorial art of the present, I would get at the question, is it decorative? To have a nice piece of fresh landscape or figure on the walls at home is all very well, but what if the said pictures are not in tone with the room or what is worse out of tone in themselves? Where pictures, not decorative, are shown which disturb the general surrounding art beauties, there something is wrong. Why so? Because anything which disturbs the mind and eye is either wrong in itself or the accessories. The vulgar, shapeless trivialities often seen in what are called pictures and nicknacks, and which should have decoration for the base, do more harm and injury to furthering proper art than one would imagine; as where one really good work would elevate, people prefer to be content with abundance of trash because it is cheap. Picture furnishing is not always advisable, as often the shape and colour of a room does not allow of it; but

The Right View is Exemplified in the Japanese,

where all things are studied to one end - viz., tone. The Japanese are very artistic, and their art is always exquisitely beautiful in its simplicity and its perfect tonality. Herein lies their greatness,

admitted by the artistic world. All the work is decorative, and still has a strain of realism which, by its consideration for colour, values, and tone, makes the work fine in an artistically decorative sense. I don't of course refer to the manufactured rubbish so commonly displayed as Japanese, with fashion as its patron. This perfect tonality one seldom finds in homes, as the scheme is generally a mixture of purchases and presents, heaped up regardless of all feeling for the simple beauty, leaving a vulgar effort at display. The decorative beauty of a house is often absent on the walls thereof, because a tenant enters his new abode as a landlord let it - viz., three coats of paint by the contractors, without ever a thought whether the general result was or might be the least bit artistic or decorative. Here is the opportunity people have to make homes agreeable; but how few think of the artistic side of one's mind! All have so many things have to think about, but generally excuse themselves by pleading that times are too hard, as if it were done as commonplace. Advance is made daily by a few artistic painters, who look upon a room as a picture of health and comfort; and this is due to art principles being their aim. By this sympathy existing between parties and their work, some really fine results come to light, and this is only the natural outcome of perseverance in aiming at true artistic art. Of course the tendency of the public to be content with rubbishy show having been flooded upon them, is removed if we go to the source - viz., the painter, potter, carver, or iron worker, who produce work which from its utter disregard for art can bring no pleasure to them in production, or lasting pleasure to the user. To those who are studying (let it be in whichever branch) I advise

The Cultivation of a Desire to be Genuine.

so that giving to the world your mind in any form of art, you would know that you have done it sincerely for the elevation of the minds of the community, and would have as your reward the most worthy form of criticism and praise - that of your brother worker. In referring to decoration as a help to education, I quote the words of Walter Crane - "We are thinking more of our shop windows than the windows of our minds." Very true, as we seldom see in schools, for instance (where the rising generation are plodding through the monotony of books,) art work which perhaps, from its archaeological, historical, idealistic, or realistic importance would tend to stimulate the young mind in the fine arts. In public buildings also is the absence of such work felt, but in schools more especially. I think there should be examples of subject decoration by really competent men, carried out according

to a scheme suited to the education of the mind. Whether pastoral, peasant, or historical, there would help the student both artistically and morally.

Schools, or those under whose government they are, should really take a step in furthering the art education of which I speak by giving encouragement to young art workers. By offering a prize, say, the students would be led to submit designs, and, with the hope of their being utilised further on, would spur them on to better efforts. How many people could give a 10 pound note for public art benefit, and enjoy it, who throw money away trivially, and never through their fears and hopes expect to see any return; whereas they could do a vast amount of good by taking art education in hand and distributing benefits among those whom they had benefited. In this impression of little truths, however, I'd have you bear in mind that were the scheme ever to take shape in any of your hands, the first and leading desire in the development should be to let nothing but what is really instructive with artistic vitality be selected to compose the decoration of any place; as were the paintings wanting in artistic intelligence, and judiciously schemed in tone, colour, and form, the results would be worse than nothing but walls and windows.

The application of each man's peculiar sentiments in this way would be presented to us, and through time, no doubt, the technical ability showing would lead to a fixed selection for the decoration of whichever public or private apartment there was in view.

'The Progress of Art in New Zealand, New Zealand Mail, 6 October 1892, p. 11

Paper read at meeting of the Wellington Art Club September 21st, 1892,

by Mr J. M. Nairn.

The Progress of Art in New Zealand has been notable since we had the benefit of examples of good sound training by good men, exhibited at the Dunedin Exhibition of 1890, and this makes a time to be remembered with pleasure, by all who had the fortune to see the exhibition. The teaching to be derived from such examples of good work must necessarily be a mixed one, because that, where an earnest student is working in the dark, though craving for some product of artistic mind to open his eyes, another sits on the tool of content, with we may be sure, some trivial prettiness satisfying his small mind. No good is done to art or artists by this latter state of things. No advance in the

knowledge of art is shown by people who encourage such. We now take the former case, that of the true art thinker, and see, with pleasure, how much he has benefited by his teaching, and what he has done to forward art in New Zealand.

He has first of all left the old, conventional school and struck something new, and there is nothing which I believe tends more to advance art than young, vigorous, and healthy painting outside, and we have it in some of the younger artist's work. Now let the public accept it or not, let them call it what they like, but I uphold that they have no right to judge. An artist's place is always given him by his brother artists. However, we may say that a number of such works I talk of, are experimental, but those experiments demand attention and respect, when the student shows sincerely that he is following up his mission as an artist, whose aim should be to create new thoughts in people; which nature tells secretly and in different ways to all her disciples. The young painters we have in Wellington and other cities of New Zealand are striking out into a line, which is good, but will suffer from lack of encouragement, and still when all discount is made there is something to look forward to with pleasure as going to be among the big things.

Even by those older and established artists, who have had it all their own way in the past shows, the younger men must be felt and given a higher place in art, from their desires to forge ahead, leaving behind those displays of conventional potboiling: too commonly taken for art. Some of the worst pictures, it is well known, sell the best, the reason of this being that the people are not, up till now, cognisant of the tricks of the sentiment laid down for them, but go blindfold into the trap of cheapness.

We, however are gaining the right track now, and both the educated will see, and the uneducated must have it drummed into them by our giving fresh renderings of nature. Perhaps I notice the advance made here more directly than many others, which I will ask you to grant me from what I will tell you. It is now two years this month since I came to Wellington, and saw an exhibition then, at which I was an exhibitor. Well to the ordinary visitor, or even patron, the first exhibition was as good as the one just closed, on the ground that there were just as many pretty things which they understood; but coming almost directly from seeing some of the principal exhibitions at home and then at Dunedin, I can assure you that, as far as art was concerned, there were not ten pictures in

that exhibition of 1890 that I'd have troubled in carrying home. Now compare the exhibition just closed with that one I have referred to. Affectation, triviality, or extravagance have nothing in common with art, and I feel that these bad ones, too, predominate in a great many of our artists, but the good qualities of line and colour, forms and sound, truth and feeling are also appealing to us from the canvas of some who are endeavouring to do serious work now, therein lies the base of advance.

The two years past has been practically uneventful as far as progressive enthusiasm goes among the people; but we in Wellington, like our brother artists in other places have been working quietly, and the result came as a surprise to a great many in this year's exhibition, where good authority says there were signs of artistically sound productions, which is clear enough that the artists have been training for a good fight against trumpeting common-place, which in justice to all, is an insult to art. Most noticeable, as a step in advance, is the student's desire to become good draughtsmen, and the study of the human figure is establishing itself in all different cities, and one only has got to look at the productions of some who paint landscape or seascape alone to notice that there is an extra strength and smack about the drawing, which is absolutely wanting in those who have not the knowledge of the figure, beyond striking one picture badly copied from a book. If we want art, we must begin at the point where all great artists have begun: the study of nature, from life or outside. All the great men have gone in for close study, whether to become figure painters or not, as exemplified in the works of Constable Corot, Lepage and Cecil Lawson, who stand at the top of the tree, because those men's works will live as the labours of true artists while the copyist and plagiarist must go to the wall.

We have not the same opportunity of studying the great masters here as elsewhere but we can see their drawing and composition, and sometimes technique, in the finer types of photogravure, and with a land like this, with colour, and her sons with powers of their own yet to be brought out, there is every hope for the future, as long as one does not fail in his mission, but stick hard and fast to the discovery of a new natural truths. Further advance is hindered by weakness due to fear of colour, and lack of ability in drawing. The stronger the picture, but heaps of so-called pictures accepted by the public are not worth the canvas or paper they are painted on because of this weakness, and we are also kept back through the ignorance of the would be connoisseur in buying a

weak class of work. He will not try and elevate himself above the mediocre for art's sake, a fine piece of drawing and painting is never appealing to him, though he will offer criticism. He always asks, 'Where is this?' (as if that had anything to do with art), so that he can pose as a judge if there is every stone and blade of grass shown as he thinks he knows them. No picture which cannot boast importance in true sentiment, drawing, and feeling for colour can be good. It will take us all our time to drum this into the art loving public and though it may not have a desired effect directly, we must continue to do so, however far off our chance of success may rest.

The influence of writers and buyers is too often felt in favour of work which does not deserve notice, while some young and serious student, striving hard to advance, suffers by being harshly criticised in being called a dauber, because people are not educated, and too ignorant to appreciate anything further than a tea-tray class of oil or water colour work, and the true artists who will not prostitute art for the sake of filthy lucre, must go down, but only for a time. Going over the exhibition just closed, and with my prejudices stuck in my pockets out of sight, I found ample proof that the younger artists have shown a decided advance in the direction of great things: in the palpable evidence that their work affords of their having themselves to paint, not the common-place things obvious to all, but to paint the essential and difficult. It is from the young men alone that such things must be expected, for fossilization sets in at an early age now-a-days, and an artist who has been painting twenty years can hardly be trusted to do anything better than he has been doing for the last ten of these. It is necessary then to take note of those pictures which exhibit freshness of method or are noteworthy, as manifesting any individual or general advance. We sometimes meet with disappointment where we expect to find progress.

'Some Notes on Landscape Painting', New Zealand Mail, 23 April 1896, p. 13

The art of landscape painting has been expounded theoretically in so many different ways that it is difficult for one to arrive at a conclusion as to the proper methods. All the matter one reads does not seem to go beyond the individual feelings of the writer in his use of paint, and how he does paint, and there being no short cut to "landscape painting in the true sense," one can only attain satisfactory results by practice from nature. Ruskin's writings about Turner fall short of imparting

anything but word methods which are wanting, as far as application goes, because a man may write pages, as Ruskin has done, and still be as far away from being able to paint pure landscape as Ruskin has shown in his attempts to imitate Turner.

It is therefore with pleasure that we should turn those unhelpful influences to the real book of nature and put our thoughts and hands into practice.

Nature is the ever-varying paragon on which we should pass our practical lessons, and Constable, the real founder of the present French and English schools of landscapists, and his disciple, Cecil Lawson, never lost a moment which they could put to good use, participating in nature's beauties and mysteries, and with such rare results that the works will live as transcripts of pure natural beauty in landscape lacking, as they do, that curse to art "meretricious detail". Their works are full of individuality, air and light, sometimes calm and sunshine, sometimes storm and rain.

We should have a good school in New Zealand of artists, having their stories to tell to the world, and it is necessary to have it well founded. Therefore, I say, learn to draw, and then learn to look for colour in light and shade, not as common eyes see them, but as nature tells you individually it is.

It is the artist's mission to teach the uninitiated to look at nature not as a camera, but in a broad sense, whence comes the grandeur. Assumption on the part of outsiders to dictate the right and wrong of art to artists, is a hindrance to the New Zealand advance; because some of the less educated men, who call themselves artists, have, in a cowardly way, knuckled down to the outsider or art patron, who encourages him to copy weakly any little success which "catches on" in a "pretty" way.

Landscape painting does not mean view painting, as is pretty generally believed, and in painting portraits of places a dangerous trap is laid for young aspirants who want to be picture painters ere they learn the basis viz., drawing in an artistic way.

Copying pictures of places means utter destruction to one's individuality, as we gain a weak experience from the "flat" and have no idea of the reason for a colour or tone, a light or shade, because one paints not what he might see in nature for himself but through the eyes of the other man who did the original.

Learn drawing first of all, then go to nature, stay with her and she will teach you why you should not paint snow peaks like the teeth of a saw. Constable, Corot, Lawson, and many others I could mention, would never have thought of painting The Sounds.

J. M. Nairn

Letters

Letter from JMN to Mabel McIndoe, née Hill,

Mataura

2nd Feby 1896

My dear Mabel

No doubt you will think I'm a grand promiser but bad fulfiller, when it is such a time since we last met & get no news of "either & each" I have heard of your great success in Princess Ida so will not enlarge till I hear more from you.

My holiday has been completely spoiled by bad weather. In fact I have never in my experience suffered so much from rain & wind, rheumatism & neuralgia. I have done no flash work at all as the fish season was closed & there were neither boats nor fishermen. Howorth is a fine fellow for a companion & a thorough artist at heart & works like a trojan. His work is fuller & better than what we have seen in the City & he says that he has been in the dark a great deal working by himself = I hope that you have been doing a lot of good work during your time & that we shall have a good Art Club show this year = I had a letter from Mr Clayton & he says that he showed my portrait to Walton in London. Walton thought a good deal of it & when that is the case I feel proud as "Teddy" is one of the best of the Glasgow fellows. Clayton is on the hunt for Lavery, whose work he thinks the best in London. He scales the three great workers this wise

VELASQUEZ....

WHISTLER

GLASGOW !!!!

} other men not of any

} consequence as not causing any feeling

} Clausen he puts along with

} the Glasgow school.

As I arrived in Dunedin on Sunday & left the morning after I had not time to see Mr Milne but I may have the time on Thursday.

We will have a nice long talk when we meet & I'll tell you all the news of my trip = So with fond regards & wishing you a Happy New year

Believe me

Your friend

James M. Nairn

Letter from JMN to Mabel McIndoe, née Hill

4 May St

19th Augt 98

My dear Mrs MacIndoe

I am going to write small so that I can tell all my news without a budget size. I owe you a letter of long standing, but you know what a bad correspondent I am. However I trust for old friendship's sake you will overlook the long delay & accept this with as much pleasure as I looked upon your contributions to the Academy this year. Unluckily I never saw the hanging finished as even at the selecting time I was struggling against influenza caused by a bad wetting I got by a sudden southerly buster. I battled against it to try to get my work done for the Ex & got worse each day & when the 14 days holiday ended I went back to school & worked Thursday Friday night Saturday & Monday night & on Tuesday morning I had to cave in at eleven o'clock & got leave from Dorset to go home. I really did not know I was so bad, but now nearly a month in bed & house you ought to see me, & I'll bet you would not know me = However enough of self. I saw your work before it went in, but could not come to like the big one. It had all your vim etc but I felt it was a bit thin. The composition seemed sparse a bit & the sky was not up to your mark. Nothing could knock the Old Garden bit, that was ripping & was in great demand. Dr Anson is envied by all the fellows, by having it

There was not much notice of the Old Chaps head taken, but all round that to me was the most forcible head in the show. Miss R. told me, she had never seen you stipple so much before & I

said Miss R have you seen the head? Oh yes & examined it too. No really you must have made a mistake! No Mr Nairn I have eyes as well as you. My monkey got up & I said rather sharply. There is not one spot of stipple in it = Frank [?] followed & I got her to the head which was not yet hung & held it up. Now where is the stippling? Her answer was, oh I must have made a mistake. I should rather think you had, I said, as there is nothing but wash & lift, she looked as if she could have eaten me. Her own work was very measly indeed this year wanting in life & go & dirty in colour. She started a portrait of Miss Bardale & stuck it, now it is called meditation, & looks like a porcelain Tennyson Cole. What I saw of the show before I laid up was very funny. That Miss Holmes is a perfect nuisance. She sways the whole council even to Fyffe who is now on the lot = Your orchard which he lent looked fine, in fact you know I never told you any fibs about your work & I can yet say that you & Hanson of Sydney were about all the watercolour Artists exhibiting

I had a Chrysanthemum picture & one or two smaller ones. No doubt you saw the critique. I was in bed when I read it & it gave me great amusement. I shall always make a point of "trying to outrage the taste of the ordinary public", as I don't want them to like my work.

The school is in the same place & we have run along in Riley's absence very well. Miss R. was raging wild that she was not made acting director when R. was away One day I'll tell you what happened to her in Mr. Riley's presence. She can never forgive me for it. It amounted to this, that I opened out and challenged her Art Master's ability on any point. I had no certificates she was an A.M. of K. I should imagine she thinks its not much when I introduced her name as not being an A. M. & she had to take a back seat in anything artistic of course Riley heard it all & that made me safe: No more at present I'll write again soon now I made a start. Kind regards to Jack & yourself

Believe me

Yours very sincerely

J M Nairn

Newspaper Reports

'Arrival of the the Forfarshire', Otago Daily Times, 4 January, 1890. (The first part of this news item was compiled by someone other than Nairn)

The ship Forfarshire, which we reported in our last issue as having arrived at the heads from

Glasgow, was tendered by tug Koputai, and brought across the bar at 9.15p.m. on Thursday, under the charge of Pilot Paton; she was met in the lower harbour by the health and customs officials, and all being well was passed by Dr Drydale, and boarded and cleared by Mr R.T. Macdonnell, and anchored off the Bowen pier at 11 p.m. until 4 a.m. yesterday, when she was berthed alongside the pier in readiness to discharge part of her cargo, her draught being 21ft. After lightening to suit the requirements of the upper harbour she will be towed up to Dunedin. She is commanded by Captain Collingwood, late of the company's barque Asterion, whom we congratulated on his well merited promotion, and he has associated with him Mr Percy as chief officer, Mr Keding as second, and Mr Dalton as third. She brings 2,500 tons of cargo, two-thirds which is dead weight. She has 500 tons for Wellington. Her passage which was marked by some very heavy weather, occupied 100 days, and she came into port with the loss of 40ft of her port bulwarks, which were carried away during a heavy gale south of Cape Leuwin. The gale was attended by tremendous seas, several of which broke on board, drawing the eyebolts from the decks, to which the spare spars were lashed, but fortunately were secured without doing any material damage. She brings five passengers who enjoyed excellent health. Mr James M. Nairn, her saloon passenger, is an artist, and passed part of his time in painting several studies of sea and sky, and when completed it is his intention to exhibit them here. He has also painted a life-size portrait of Captain Collingwood, which is an excellent likeness of that gentleman. We are indebted to Mr Nairn for the following report of the passage: Left Glasgow on September 21, towed to Greenock, and after adjusting her compasses towed to the Tail of the Bank and anchored: owing to the fresh westerly gale remained there until the following day, when the gale moderated, and she again got under weigh with a moderate westerly breeze; had W. and W.N.W. winds down Channel, and landed her pilot off Waterford on the 25th, when the wind gradually veered to the northward, which led her into the N.E. trades on October 5 in lat. 32N., long. 21 W. The trades were only moderate and gave out in lat. 10 N., long. W 27. on October 13. Thence she had baffling airs and calms until October 23 in lat. 2 N., long. 24 W., when she took the first of the S.E. trades, and crossed the Equator on the 24th in long. 27 W. on the thirty-second day out. The trades were light, and carried her down to 21 lat. S., long. 28. Thence she had strong variable winds, attended by very unsettled weather, the wind not continuing in one quarter for four hours. Rounded

the Cape of Good Hope on November 18 in lat. 45. S., still keeping similar weather. She passed the meridian of Cape Leuwin on December 17 in lat. 46 S., when she encountered a heavy S.W. gale with a terrific sea, several of which broke on board, flooding her decks, carried away about 40ft of her port bulwarks and washing the spare spars on deck adrift. The gale continued for 48 hours, during which they succeeded in again securing the spars. She then had more moderate weather, and passed the Island of Tasmania on December 21, on the 88th day out; thence she had moderate to fresh winds with fair weather, and made her first landfall, the Snares, on December 30, her 97th day out, and the following day signalled off the Nuggets, when she met a heavy S.W. gale, attended by terrific squalls along the coast, which held until afternoon of the 1st inst., when it moderated, and she stood in, reaching the heads on the mooring of the 2nd inst., towing into port as above. No ice or wreckage was seen, and no ships spoken bound to the colonies. Her casting was rundown in the mean parallel of lat. 45 S.

Reviews

'Canterbury Fine Art Society's Exhibition', 'Art Notes', New Zealand Mail, 14 April 1893, p. 12

During the Easter vacation I, along with a friend, paid a visit to the Cathedral City for the purpose of meeting the brothers of the brush, and viewing the Fine Art Exhibition now open. Our first business on Saturday was the cleaning and oiling up of our works, which took up the time during the forenoon.

In the afternoon, Bohemians Walsh, Gibb, Baillie and I rowed down the Avon to Avonside to visit P. Van der Velden, the Dutch artist, now resident there. We received a hearty welcome, and a thoroughly artistic treat. Here a large stable had been gutted out, and refitted as a studio, where some fine work is being done. Half of the space is taken up as the work-room, and on drawing aside a large curtain we were presented with a beautiful Dutch kitchen (from which Mr Velden gets accessories for figure), fitted up exactly to the letter. I could imagine myself back in the land of canals and dykes. The artist was busy over 'The Convalescent,' a sketch of which was shown at Dunedin last year. This large picture is excellent in composition, but I do not care for the colour. The light on the

girl's face is forced for effect, leaving the face a deathlike blay. The drapery is masterly in its suggestiveness, but the still-life accessories are hard, and out of value. This work is now on view at the Society's Exhibition.

I revelled in some little Dutch Interiors, with figures painted in Holland, they being full of sentiment, colour, and feeling. It is quite evident that Mr Velden is an admirer of the master Joseph Israels. 'The Otira Gorge,' exhibited at Dunedin, is a large landscape, forcible in effect, but scarcely refined enough. It tends to scenic art. His portfolio of sketches is remarkable, as the work of an earnest student to gain knowledge.

In the collection of Mr Van Asch at Sumner I saw what is considered Velden's chef d'oeuvre, 'A Dutch Funeral,' but the study of the 'Boy Laughing,' in the same collection, I thought the best work he has done. I hinted that we should like this boy picture on loan for our spring exhibition in Wellington, and got a direct refusal. Some private matter, I suppose, and the New Zealand Art Society has to suffer, as this picture would be both an attraction and a lesson.

On Monday evening the Exhibition of the Society was opened by the new President, the Hon. C. J. Stevens, M.L.C., in the presence of about 40 people. I thought it very discouraging to the members and exhibitors.

However, I will now give my views of the Exhibition, reserving my strictures for the younger men, who are really the backbone of the Society, and leaving the older and more arrive members, by kindness, alone. The hanging of an exhibition is a very laborious work, but one cannot forgive the committee for overlooking the fact that the best pictures ought to, if possible, be in the best places. I feel this more strongly in the present Exhibition, because some men, who have, in a way, made a small name, occupy positions which they are not worthy to hold, and by this means, the uneducated are lead to believe that their works are good examples of art, whereas they are trivial in colour, and more especially in sentiment.

The first picture which calls for attention is Mr Eastlake's 'With fingers weary and worn.' here is a very simple truth, carried out in a fine scheme of candle light and shade with the moon's rays incidental as grey. A woman sits toiling over sewing in a garret, trying how to eke out a living at her handiwork. The painter has not concocted this subject, but seen and felt it. The painting of the

picture also is easy and full of colour, and no part of the drawing frittered away to hide weakness - this is the figure subject of the Exhibition.

Mr W. K. Sprott is the only local artist who shows purely figure subjects, and his ambition is his weakness. In all five of his large, upright canvasses he has totally overreached himself. I will not enumerate Mr Sprott's exhibits, but, taken as a whole, they are very disappointing. His 'Wearing a Chain,' exhibited at Wellington last year, is better than any of this year's work. His weakness lies in a total contempt for drawing and truth of colour. Would it not be more judicious if this artist tried to paint one work and make up his mind to do it well? The power is there, but it is divided into numberless square feet of canvas, resulting in neither a beginning nor an end. His work is purely the lay in of a sketch, not of a picture.

Mr J. M. Madden almost claims to be a figure painter by his exhibition of 'Waiting at the Ferry, Sydney.' It is to be regretted that this good man is also being misled by the belief that drawing is a more secondary part of art work. There is scarcely one passage in this big canvas faultless in drawing. The electric flash which pervades the subject does not feel like sun, which I suppose it is meant to be. The surfaces of material are not correct, as he has all the objects in the composition painted as made of the same stuff. This is weak technique. 'A Ferry Boat, Sydney,' is Mr Madden's best sketch, and with his other exhibits I cannot understand how a man can be so unequal in his work. Of course, these may be experiments, but experiments should not be exhibited.

Mr A. W. Walsh is represented by two oils and one watercolour sketch. I call them 'sketches' because it cannot be doubted that they just touch the fringe of their supposed subject. They are, all three, among the most truthful schemes shown in the Exhibition, with good motives, but they want knowledge of drawing and the proper impression of detail. Pictures should not be painted by young artists to show their skill, but to exhibit their love of nature. A want of delicacy is Mr Walsh's stumbling block, but I hope to hear of him 'ere long in more finished and thought out work.

J. Menzies Gibb does not excel in his picture of 'Island Bay,' exhibited at Wellington last year. However, he is sincere, and but for a decidedly mannered colour in his sky, his work is worthy of praise. 'Winter in the Domain' is the best. The drawing of the trees is firm, perhaps too much so, but the branches are so determinedly 'niggled' in detail that the tout ensemble of an otherwise good

picture looks thin and weak. The figure and sheep accessories are not artistically drawn or painted.

The exhibitors not mentioned in the oil section must not imagine that their works have been passed over unnoticed, but here I have not space to go into detail, further than the criticism of recognised artists.

Water colour art is not specially attractive here, beyond the examples of Goldsmith, Fox, Stoddart, Hill, and Hodgkins. 'Whitby,' by E. G. Goldsmith, is lacking in that beautiful glow in the sky which would necessarily result from the effect which makes the houses burn under a setting sun. The boats in the forewater are hard, and want atmosphere. 'Near Milford, Surrey,' by H. C. Fox. R.S.B.A., is full of delicacy of colour, and fine, firm drawing. A little more breadth of detail would make this picture the finest water colour exhibited. Miss Hill's exhibits five thorough water colours, but has found disfavour at the hands of the hanging committee, from what reason I cannot tell. The works from this artist hung in the condemned cell are equal, if not better, than the majority hung on the line in the Gallery. Miss Stoddart is very happy in her choice of subjects. Simplicity of detail, with firm drawing, and colour full of movement, make her contributions rank fine. I should like to see an important subject from this lady's brush.

Miss F. Hodgkins is not up to her promise of last year. Her treatment, though fair, has become mannered to almost Chinese effect. In 'Pelorus Sound,' and 'Autumn,' Miss I. Hodgkins has repeated herself for the third or fourth time. This is a common mistake among artists, and should not be encouraged. Why not let well alone, instead of copy after copy of the same old story? The repeating of pictures like this makes all work worthless, except as copies. Taken as a whole, the Exhibition is very fair, and ought to be encouraged by all who take an interest in the progress of New Zealand.

James Mc Nairn.

'New Zealand Academy of Fine Arts', 'Art Notes', New Zealand Mail, 22 September 1893, p. 12

The fifth annual exhibition of the above society was opened by Lord Glasgow on Tuesday last afternoon at 3 o'clock. The artistic quality of the work shown is far above any previous exhibition, as can be seen at once by anyone who knows even a little about real art. This is a very good sign, and the advance is certainly made by the artists of Wellington and Christchurch. I place Wellington first

again, as at the Art Club Exhibition, in showing a more thorough effort to tackle figure, and with certainly finer results than have been shown in any previous exhibition.

The water colours are placed first in the catalogue, and I consider them, with a few exceptions, up to a very high standard. Miss Holmes' three contributions are all happy in her usual grip of nature, though small in detail. No. 4 by W. Fell, is sweet in result, though not carried far enough. The refinements in the work of Hon. J. C. Richmond is so much accepted among the artists that criticism is unnecessary. 'The Camp, Awatere' (No. 7), and 'The Hospital, Awatere' (No. 11), by Miss M. Hill, are free and full in colour, and artistically drawn. Those two beautiful little works not exhibited before, and remind one of a sad accident which happened last summer at Awatere. Miss Hill takes the prize for 'A Head from Life,' which, judging by this and her other work from life, there could surely be no doubt about; perhaps 'Granny' is the best, however, and her little landscape, 'Island Bay' (No. 66), is both beautiful from its outside air feeling and general sunlight effect.

It is to be regretted that Miss F. M. Hodgkins, who promised so well in her exhibits of last year, should, in my opinion, have gone back. The drawing in all her work is faulty, and colour cannot hide this defect. Miss M. E. Richardson stands the highest in figure with a portrait of a little girl, No. 48. From its refined colour and real feeling for ensemble in classing, or carrying out subject with accessory, this is a work that, in spite of one or two very small faults in the drawing of the eyes, must appeal to any lover of art. 'The Evening of Life,' No. 19, by the the same brush, is full of sentiment. Notice the feeling of aged content in the eyes and mouth, Miss M. O. Stoddart, with the exception of her 'Sweet Violets,' No. 29, is not up to her standard in the Wellington Art Club Exhibition.

Mr Noel Barraud's 'New Moon,' No. 8 is really the best work I have seen from him. There is real feeling in this small picture for what common eyes do not see. In landscape, Mr Baillie's river picture, 'Near Kaiapoi,' No. 43, is far and away the finest watercolour on the walls. This is quite a departure in the treatment of such a subject, and the success with which the winding river is drawn, the balance of colour in the distance and the foreground, the thorough finish, without niggling detail, and the colour generally, which is so simple, go to make this work really fine. This work being Mr Baillie's best, I will not criticise the others, though he should be congratulated on the result of his general work.

Mr G. H. Elliot, scarcely comes up to my expectations, though he has some good qualities in his breadth of treatment. Mr R. A. Anderson has three shipping sketches, which have the vim of an artist, and such work coming from a young man, ought to be accepted as showing originality of treatment. Mr L. W. Wilson, of Dunedin, has six contributions, all worthy of the common school, and none of them showing any advance on the safe game, viz., 'Take one away, and you have another of the same left.' The same can be said of the contributions of Mr C. Blomfield.

Miss Daisy Ross has got the grit of an artist, and I regret that her work is not more important. On the main wall, which is given up entirely to oil colours, there are only four really fine pictures. I will not detail them, as I do not care to hurt any one's feelings. However, when a member of the society accuses me of hanging my own picture, I object. No matter, I take the oils in their turn and order. Mr I. M. Madden, of Christchurch, by his very able pictures, lends a tone to his positions, which are thoroughly deserved. His pictures of 'A Find' (89), 'A Grey Day' (108A), 'A Tidal Fence,' (129), and 'A Windswept Beach,' (147) are all so much in advance of the usual run of pictures accepted as fine art among the 'Sounds' patrons, that we ought not to allow them to leave Wellington. The same can be said of Mr W. Menzies Gibb, who has made such marked advance, that I am surprised. Notice 'A Winter Evening,' (No. 145). 'A Breezy Day, Kaikoura,' by Mr A. W. Walsh, of Christchurch, is fine, indeed, were it not that the sky is out of value entirely.

In oil Miss Richardson again comes up well with her animal studies, than which nothing finer has been seen in New Zealand. 'The Head of the Tigress,' reminds me of Swan, of England. Mr R. A. Anderson, in his 'Old Identities,' completely surpasses himself. This work must also appeal to those who think for themselves. No doubt it is an effort on a young man's part, but it is successful in more ways, than are probably seen by the casual onlooker.

As my space is rather limited, I will conclude this short criticism by saying that the works which I have mentioned are those which are really worthy of mention. The others do not call for any. As regards my own contributions I leave them to some one who, having a slight knowledge of an artist's mission, may help me by pointing out the faults of my own pictures, and not acting upon the idea that if one does not understand a certain class of work one must necessarily abuse it.

Jas. M. Nairn.

**Reply to review of the first Wellington Art Club exhibition in the Evening Post,
published 22 July 1893**

Mr Nairn and the 'Superior Person.',

The Wellington Art Club, New Zealand Mail, 29 July 1893

The first exhibition of sketches by members of the Wellington Art Club was held in the New Zealand Academy Gallery. opening on Wednesday evening, the 19th July, and closing on the Saturday following. The result, with the kind assistance of kindred clubs, was most gratifying, as it came as a great surprise to many, who never dreamed that after only eleven months' work Wellington would show so strongly in many of the most difficult subjects, as far, of course, as sketches go. The quality of colour and newness of thought shown by some members were, I consider, much above average of the contributions from the clubs of other cities, because in no case was there that repetition of commonplace prettiness in landscape which was at once noticeable in the other work exhibited. If the would-be critic of the Evening Post would, by the assistance of a common pin, open his eyes to see, and by ceasing to use terms the real meaning of which he does not understand, study what an artist's mission is, then we, who have some idea of the value of art, may listen to him, but at present, certainly not. If the said reporter does not know more about drawing than to laud certain works in the Dunedin section, I say 'give it up, Mr Reporter.' There is no danger of drawing becoming a lost art in Wellington, as the report says. The report only show, of course the incapacity of the writer to understand a sketch. Possibly, if the sketches were more truly 'finished' as were some of the Auckland works, they would appeal more to common eyes, such as those of the Post 'critic.' Two pictures singled out of the Dunedin section as being 'happy as to drawing, pose, and expression' in the one instance, and 'cleverly drawn and posed' in the other, were two of admittedly the worst exhibits in the Gallery, having scarcely a redeeming point. I do not say this to try and dishearten the students who painted them, but to show that, even when two great heads are put together for a mutual running down of Wellington work, there is sure to be a bungle made. The Christchurch exhibits were certainly artistic, much more so than the ones from Auckland with even F. Wright included, whose work was finished to a degree of hardness which made it all appear as if it would break into atoms if one touched it, and yet our friend from the Post says that we have to emulate work which has simply

become so patent among New Zealand Artists (?) that we are better off with chromo-lithographs. For my own part I enjoy reading of or listening to people criticising works of art who I perfectly well know have not the slightest knowledge of what they are saying, but when a person takes up a work which in its simplicity is worthy of praise, and cuts it to atoms without any reason whatever, I think his ignorant balderdash ought to be challenged. Mr Riley exhibited the decorative treatment of the red azalea on a blue background, a scheme of decorative colour which anyone who has practised knows the difficulty of doing justice to; and it was simply damned as 'an atrocity.' Now this work was as fine a piece of drawing and decorative as was exhibited. The quality of the red flower was palpitating on the beautiful (not greeny blue) pure blue background, with a little bit of white in the corner to help the whole. Misses Hill and Richardson were decidedly in advance of power in drawing and colour motives in figure and landscape than any other exhibitor from any other town, as were also R. N. Anderson, H. Parsons, Butler, and Miss E. Smith, and out of the whole of the Wellington collection there was not a single repetition of any motive. I cannot say this for the other sections. As for myself it is this way. I have a certain belief in what I am doing and my motives are a bit too far ahead of our critic, and when he does not understand he tries to damn. I am willing to prove, if he is not afraid to come forward, that this article, if it is worthy of that term, is a piece of utter nonsense from beginning to end. Any man who would go and praise as fine art, work such as C. E. Packer's study of 'Hills' and 'Reflection,' (the latter especially) as notable, displays as much ignorance of art as I have about Rugby football.

James M. Nairn,

President of the Wellington Art Club.

BIBLIOGRAPHY

Primary sources

Letters and manuscripts

- Edwards, S., Letters to 1939-1945, Ms Papers 1438,
Alexander Turnbull Library, Wellington
- Harris, M. E., 'Notes on Jones family of Pauatahanui', June, 1977
- Haybittle, H. S., 'The story concerning Pumpkin Cottage as told by my father'
- Hill, M., Unpublished manuscript on James M. Nairn,
(Mrs Mason, Edinburgh, Scotland)
- Murray-Oliver, A. A. St C., 'Brief Notes on James McLachlan Nairn, artist',
Ms 1939, Alexander Turnbull Library, 1939
- Nairn, James M., Letters to Mabel McIndoe, née Hill.
(Mrs Mason, Edinburgh, Scotland)
- Nairn family in Scotland, Letters to Mrs Isabella MacGibbon of Mataura,
New Zealand. (MacGibbon family, Canterbury, New Zealand)
- Newton, J., & Co., Ms Papers 1434, Alexander Turnbull Library, Wellington
- Welch Family, Ms Papers 2051, Alexander Turnbull Library, Wellington

Exhibition catalogues

- Auckland Society of Arts, 1897-99
- Canterbury Society of Arts, 1894-1898
- Glasgow Art Club, 1883
- Glasgow Institute of Fine Arts, 1880-1890
- Glasgow International Exhibition of 1888, Fine Arts section
- Kirkcudbright Fine Arts Association, 1888-9
- New English Art Club, 1889
- New Zealand Academy of Fine Arts, 1890-1903
- Otago Art Society, 1891-1898
- Royal Scottish Academy, 1879-1885
- Royal Scottish Society of Watercolourists, 1885-6
- Wellington Art Club, 1894

Newspapers and journals

- Auckland Star, Auckland, 1897-99
- Evening Post, Wellington, 1890-1904
- Evening Star, Dunedin, 1890-1895

Evening Herald, Dunedin, 1890-1894
Fair Play, Wellington, 1893-94
Free Lance, Wellington, 1904
Glasgow Herald, 1880-1890, 1904
Lyttelton Times, 1890
Mataura Ensign, Gore, 1890
New Zealand Graphic, 1890-1896
New Zealand Herald, Auckland, 1897-1899
New Zealand Mail, 'Art Notes', 'Mainly about People', Wellington, 1890-1904
New Zealand Times, Wellington, 1890-1904
Otago Daily Times, Dunedin, 1890-1898
Sydney Mail, 'A Daughter of the D'Urbervilles', Sydney, Australia, 1891
The Press, Christchurch, 1894-1898
The Star, Christchurch, 1894-1898
Timaru Herald, 'South Canterbury Art Society exhibitions', 1898-1899
Triad, 'Obiter Dicta', 'Zealandian Art', Dunedin & Wellington, 1893-1904
Quiz, 'On Change', 'Art Club', 'Press Views', 1888-9
Quiz, 'Lights and Shadows', Glasgow, 1883-90
The Bailie, 'Megilp', Glasgow, 1879-90
Weekly Press, Christchurch, 1904

Publications

Nairn James M., 'Arrival of the Forfarshire', Otago Daily Times, 4 January 1890, p. 1
 Nairn James M., 'Canterbury Fine Art Society's Exhibition', 'Art Notes',
New Zealand Mail, 14 April 1893, p. 12
 Nairn, James M., 'Decorative Art', 'Art and Artists', Otago Witness, 7 August 1890,
 pp. 41-42
 Nairn, James M., 'Mr Nairn and the Superior Person', 'The Wellington Art Club',
New Zealand Mail, 29 July 1893
 Nairn, James M., 'New Zealand Academy of Fine Arts', 'Art Notes',
New Zealand Mail, 22 September 1893, p. 12
 Nairn James M., 'Some Notes on Landscape Painting', New Zealand Mail,
 23 April 1896, p. 13
 Nairn, James M., Strike Notes, Maritime Council and Maritime Strike,
 New Zealand, W. F. Roydhouse, Wellington, 1890
 Nairn James M., 'The Progress of Art in New Zealand', New Zealand Mail,
 6 September 1892, p. 11

Miscellaneous

Annual Report of the Glasgow School of Art and the Haldane Academy, 1879-83,

Library of Glasgow School of Art, Glasgow

Electoral Rolls, Wellington, 1887, 1890, 1896, 1902

Encyclopedia of New Zealand, Cyclopedia Co. Ltd, Wellington, 1897

General Minute Books, Wellington Technical College, Wellington, April 1886-November 1901, January 1902-November 1909

Mercantile Gazetteer, 1888-1892, Wellington, 1892

Minutes of the Wellington District Law Society, 1897-9

Minutes of the New Zealand Academy of Fine Arts, 1890-1904

New Zealand Census for 1896, Results of a Census of the Colony of New Zealand, published by J. Mackay, Wellington, 1897

Official Record of the New Zealand and South Seas Exhibition, 1889-1890, compiled by Hastings, D. H., Wellington, 1891

Outward Letters, Wellington Technical College

Post Office Directories, Glasgow, 1840-95

Register for Admissions to the Wellington Technical College, 1902-4

Register of Births, Register House, Edinburgh

Register of Deaths, Registrar General, Lower Hutt

Register of Marriages, Registrar General, Lower Hutt

Register of students at the Glasgow School of Art, Glasgow School of Art, Glasgow

Royal Academy Pictures, 1892-1904, Cassell & Co. Ltd, London, 1904

Scrapbook of newspaper cuttings of exhibitions, compiled by McIndoe, M., née Hill

Stone's Wellington Directory, 1890-1904

Wise's Directories of New Zealand, 1890-1904

Secondary sources

Exhibition catalogues

A Century of Art in Glasgow, 1835-1935, Glasgow Art Gallery, Glasgow, May-June, 1935

James Nairn and Edward Fristrom, C. McCahon, Auckland City Art Gallery, Auckland, 1964

Nairn and his Associates, G. Packwood, Booklet no. 4 from the Collection of the National Art Gallery, Wellington Consolidated Press, 1975

Nairn and his Associates, Supplement, written by curatorial staff of the National Art Gallery, Wellington, Madison Print, Wellington, 1975

- National Centennial Exhibition of New Zealand, A. H. McLintock,
Department of Internal Affairs, Wellington, 1940
- Nerli. An exhibition of paintings & drawings, P. Entwisle, M. Dunn, R. Collins,
Dunedin Public Art Gallery, Dunedin, 1988
- New Zealand Painting, Traditions and Departures, G. Brown, Hocken Library,
Queen Elizabeth Arts Council, Wellington, 1972
- One before breakfast, J. M. Nairn, G. P. Nerli, P. Van der Velden, A catalogue of
works by Nairn, Nerli and van der Velden, R. Entwisle, Hocken Library,
University of Otago, Dunedin, 1988
- Pacific Parallels, Artists and the Landscape in New Zealand, C. C. Eldredge, The
New Zealand-United States Arts Foundation, San Diego Museum of Art,
Washington Press, Seattle and London, 1991
- Philip Wilson Steer, 1860-1942, Paintings & Watercolours, An exhibition
organised by the Fitzwilliam Museum, Cambridge and the Arts Council of Great
Britain, J. Munro, Arts Council of Great Britain, 1986
- Postal Impressions, Treasures from New Zealand Post Collections, L. Bieringa,
A New Zealand Post exhibition in association with the Sarjeant Gallery,
Wanganui, 1990
- Sydney Lough Thompson, At Home & Abroad, J. King, Robert McDougall Art
Gallery, Christchurch, 1990
- Two Centuries of New Zealand Landscape Art, R. Blackley, Auckland City Art
Gallery, 1990
- The Fine Art Society Catalogue, London, Edinburgh, Glasgow, Spring catalogue,
1986
- The Irish Impressionists, Irish Artists in France and Belgium 1850-1914,
J. Campbell, The National Gallery of Ireland, 1984
- William Mathew Hodgkins and his Circle, Exhibition to mark the centennial
of the Dunedin Public Art Gallery, P. Entwisle, Dunedin Public Art Gallery,
October, 1984

Articles

- Auckland City Art Gallery Quarterly, no. 25, 1963, pp. 4-7
- Calhoun, A., 'Aspects of New Zealand Art, 1890-1940', Art New Zealand,
no. 32, pp. 32-33
- Collins, R. D. J., 'Dunedin in the Eighteen-Nineties', Art New Zealand,
no. 2, 1976, pp. 29-32
- Collins, R. D. J., 'J. M. Nairn in Southland in 1890', Bulletin of New Zealand
Art History, vol. 11, 1990, pp. 51-52

- Deane, A., and Kennington, T. B., 'Impressionism, Two Conversations, Con and Pro', Magazine of Art, 1902, pp. 35-37, pp. 58-60
- Dunn, M., 'Impressionist Painting in New Zealand', Art & Antiques, The New Zealand Review, Burnham Pub. Co. Ltd, Auckland, 1985-86 pp. 14-15, p. 40
- Dunn, M., 'Girolami Nerli, an Italian Painter in New Zealand', Art New Zealand, no. 49, 1988-89, pp. 60-65
- Dunn, M., 'Notes on Nairn in Glasgow', Bulletin of New Zealand Art History, vol. 5, 1977
- Edwards S. H. and Magurk J., 'James Nairn Artist', Art New Zealand, June 1940, pp. 220-225
- Fairburn, A. R. D., 'Some Aspects of New Zealand Art & Letters', Art in New Zealand, June 1934, pp. 213-218
- Frith, W. P., 'Crazes in Art, "Pre-Raphaelitism" and "Impressionism"', Magazine of Art, London, 1888, pp. 187-191
- Hearnshaw, V., 'James McLauchlan Nairn, The Glasgow years', Art New Zealand, no. 58, 1991, pp. 74-77, p. 100
- Hearnshaw, V., 'J. M. Nairn in Southland in 1890: A Further Note', Bulletin of New Zealand Art History, vol. 12, 1991, pp. 37-39
- Hodgkins, W. M., 'A History of Landscape Art its study in New Zealand', Otago Daily Times, 20 November, 1880
- Johnstone, A., 'Pumpkin Cottage, An Artist's Rendezvous', Art in New Zealand, June 1942
- Killick, E. A. S., 'Art of the British Overseas', Landscape Art in New Zealand, Studio Special, 1916-7
- King, J., 'Art Collecting by the Canterbury Society of Arts: The First Fifty Years', Bulletin of New Zealand Art History, vol. 11, pp. 41-50
- King, J., 'In Pursuit of the Sublime Landscape', Art New Zealand, no. 47, 1988, pp. 99-103
- McConkey, K., 'From Grez to Glasgow: French Naturalist influence in Scottish Painting', Scottish Art Review, vol. XV, no. 4, November 1982, pp. 16-24, pp. 29-34
- McConkey, K., 'The Bouguereau of the Naturalists: Bastien Lepage and British Art', Art History, September 1978, pp. 371-382
- Martin, A., 'Some Early Paintings in the Fletcher Collection', Art New Zealand, vol. 10, pp. 41-45
- Mason, E., and Vial, J., 'Mabel Hill 1872-1956', Bulletin of New Zealand Art History, vol. 11, 1990, pp. 19-28
- Muir, B., 'Six New Visions' Education, no. 6, 1973, pp. 28-29

- O'Keeffe, A. H., 'Art in Retrospect, Earlier Dunedin Days - Paint and Personality in New Zealand', Art in New Zealand, March 1940, pp. 160ff
- Nichol, A. F., 'Van der Velden's Influence on New Zealand Art', Art in New Zealand, vol. 1, no. 1, September 1928, pp. 30-32
- Nicholls, H. E., 'Thespian Memories', Art New Zealand, vols 6-7, 1933-35, pp. 153-159
- Pound, F., "A Battle of the Critics", The Concept of the Avant-Garde comes to New Zealand', Art New Zealand, no. 28, 1983, pp. 29-32
- Pound, F., 'National Antithesis, A Compendium', Antic One, edited by Davis, S., Eastmond, E., and Pitts, P., Auckland, June 1986, pp. 73-84
- Pound, F., 'The Real & the Unreal in New Zealand Painting', Art New Zealand, no. 25, 1982, pp. 42-47
- Sealy, H. P., 'In the Studio, Mr C. F. Goldie's work', The New Zealand Illustrated Magazine, November 1901, pp. 144-149
- 'Some Remarks on Impressionism', Art Journal, 1893, pp. 103-4
- Spencer, I., 'Francis Newbury and the Glasgow Style', Apollo October 1973, pp. 268-293
- 'The Late Mr. J. M. Nairn', by one of his pupils, The New Zealand Illustrated Magazine, May 1904, pp. 135-138
- 'The Postage Stamps of New Zealand', Wellington Philatelic Society of New Zealand, vol. 1, 1939, pp. 194-197
- Tripe, M. E. R., 'James McLachlan Nairn', (Some Personal Reminiscences), Art in New Zealand, December 1928, pp. 105-107
- Trussel, D., 'Landscape, Civilisation and New Zealand', Art New Zealand, no. 7, October 1977, pp. 15-19
- Vaughan, E. B., 'The Conditions of Art in New Zealand', The New Zealand Illustrated Magazine, pp. 61-62
- Wedmore, F., 'Modern Life in Modern Art', Magazine of Art, London, 1888, pp. 77-80
- Wilson, C., 'James McLachlan Nairn', Art in Australia, August 1923

Unpublished Theses and Research papers

- Ash, G. G., Ideas of Society & State in the New Zealand of 1890, University of Canterbury, Christchurch, 1966. (Thesis: M. A. : History)
- Cleavin, B., O'Keeffe, University of Canterbury, Christchurch, 1966. (Research paper: Dip F. A. (Hons): Fine Arts)
- Harris, J., The Artists Mission to the Philistines, James M. Nairn & Art in Wellington in the 1890s, Victoria University, Wellington, September 1983. (Research essay: B. A. (Hons): History)

- Hearnshaw, V., James McLauchlan Nairn, The Glasgow years, University of Canterbury, Christchurch, 1990. (Research paper: B. A. (Hons): Art History)
- Merrett, I. A., A Reappraisal of the 1890 Maritime Strike in New Zealand, University of Canterbury, Christchurch, 1969. (Thesis: M. A. : History)
- Mitchell, C. H., The Arts in Wellington, A Cultural and Social Study, 1890-1912, Victoria University, Wellington, February 1979. (Thesis: M. A. : History)
- Robinson, B., Towards an Identity, University of Canterbury, Christchurch, 1976. (Research paper: Dip. F. A. (Hons): Fine Arts)
- Vial, J., How Amateurish was Wellington Art prior to 1890? Did James Nairn bring Professionalism and Modernism? Victoria University, Wellington, March 1991. (Research paper: B. A. (Hons) : Art History)
- Vial, J., The 1890 Maritime Strike in Wellington as told by Strike Notes, A working class or liberal view? Victoria University, Wellington, June 1990. (Research paper for B. A. (Hons): History)
- Wildman, C., New Zealand Portraiture, University of Auckland, Auckland, 1979. (Thesis: M. A. : Art History)

General works

- Alpers, A., Katherine Mansfield, J. Cape, London, 1980
- Anderson, G., Fresh about Cook Strait, Methuen, Auckland, 1984
- Astbury, L., City Bushmen: The Heidelberg School and the Rural Mythology, Oxford University Press, Melbourne, 1985.
- Astbury, L., Sunlight and Shadow, Australian Impressionist Painters 1880-1900, Bay Books, Sydney and London, 1989.
- Beningfield, G., Hardy Landscapes, Viking, London, 1990
- Billcliffe, R., The Glasgow Boys, J. Murray, London, 1985
- Boddy, G., Katherine Mansfield, the Woman and the Writer, Penguin Books, Australia, 1988
- Brown, G. and Keith, H., An Introduction to New Zealand Painting, 1837-1980, Collins, Auckland, 1982
- Caw, J. L., Scottish Painting, Past and Present, 1620-1908, Ringsmead Reprints, Bath, 1975
- Caw, J. L., Sir James Guthrie, PRSA, LLD: a Biography, London, 1932
- Collins, R. D. J., Through 50 Years, South Canterbury Art Society, Hocken Library, 1983
- Docking, G., Two Hundred Years of New Zealand Painting, Reed, Wellington, 1971

- Dunn, M., A Concise History of New Zealand Painting, Auckland, New Zealand, David Bateman, NSW, 1991
- Feldman, W. S., The Life and Work of Jules Bastien-Lepage, Ann Arbor, 1973
- Hardie, W., Scottish Painting 1837-1939, Cassell, Collier and Macmillan, London, 1976
- Hardy, T., Tess of the d'Urbervilles, edited by Grimble, J., & Gatrell, S., Oxford University Press, Oxford, 1983
- Glasgow Girls, Women in Art and Design 1880-1920, Burkhauser, J., Canongate, 1990
- Hardy, T., Tess of the d'Urbervilles, an introduction to the variety of criticism, Wright, T., Macmillan, London, 1987
- Harrison, N., The School that Riley built, Wellington Technical College, 1961
- Holden, D., Whistler, Landscapes and Seascapes, Watson-Guptill Publications, New York, 1976
- Irvine-Smith, F. L., The Streets of my City, Reed, Wellington, 1948
- Irwin, D. and F., Scottish Painters at Home and Abroad, 1700-1900, Faber and Faber, London, 1975
- Mansfield, K., Letters & Journals, edited by Stead, K., Allen Lane, London, 1977
- Kay, R. and Eden T., Portrait of a Century, 1882-1983, Millwood Press, Wellington, 1982
- Keith, H., The development of art in New Zealand, Auckland City Art Gallery, Auckland, 1969.
- Kenneally, J., Reflections from the Past, Upper Hutt, Colonial Ass. Pub., 1980
- Kenneally, J. & B., Past Days in Lower Hutt & Petone, Images, Memories & History from Yesterday, Colonial Ass. Pub., 1983
- Kirker, A., New Zealand Women Artists, Reed Methuen, Auckland, 1986
- Laughton, B., Philip Wilson Steer, 1860-1942, Clarendon Press, Oxford, 1971
- Lawlor, P., More Wellington Days, Whitcombe and Tombs, Wellington, 1962
- Lawlor, P., Old Wellington Days, Whitcombe and Tombs, Wellington, 1959
- McCormick, E. H., Letters and Art in New Zealand, Department of Internal Affairs, Wellington, 1940
- Macmillan, D., Scottish Art 1460-1990, Mainstream Publishing, Edinburgh, 1990
- Main, W., Wellington Through a Victorian Lens, Millwood Press, Wellington, 1972
- Martin D., The Glasgow School of Painting, G. Bell and Sons, 1896
- McConkey, K., British Impressionism, Phaidon, Oxford, 1981

- McConkey, K., Edwardian Portraits. Images of an Age of Opulence, Antique Collectors' Club, Suffolk, 1987
- Muther, R., The History of Modern Painting, vol. IV, 1907
- Porter, F., Born to New Zealand. A Biography of Jane Maria Atkinson, Allen & Unwin, 1989
- Pound, F., Frames on the Land, Collins, Auckland, 1983
- Rosenthal, M., Constable, Thames and Hudson, London, 1987
- Rosenthal, M., Constable. The painter and the Landscape, Yale University Press, New Haven & London, 1983
- Scholefield, G., Newspapers in New Zealand, Reed, Wellington, 1958
- Sheehan, M., Pauatahanui and the Inlet, Porirua Museum History Series no. 3, O K Communications, 1988
- Seventy Colourful Years, A History of the Wellington Art Club by Members of the Club, Wellington Art Club Inc, Wellington, 1962
- Silverstream - School & Community, pub. by the Silverstream School Jubilee Fund, 1974
- Sime, J., Sir Joshua Reynolds, Methuen, London, 1906
- Theuriet, A., Jules Bastien-Lepage and his Art. A Memoir, T. Fisher Unwin, London, 1892
- Topliss, H., Tom Roberts. A Catalogue Raisonné, vols 1 & 2, Oxford University Press, Melbourne, 1985
- Whistler, J. M., Mr Whistler's Ten O'Clock Lecture, Chatto & Windus, London, 1888
- Wilson, T. R. L., Petrus Van der Velden - a catalogue raisonné, vols 1 & 2, Chancery Chambers, Sydney, 1979
- Wood, C., Paradise Lost, the Paintings of English Country Life and Landscape 1850-1914, Barrie and Jenkins, London, 1988
- World Impressionism, The International Movement, 1860-1920, edited by Broude, N., Harry N. Abrams, New York, 1990
- Wortley, L., British Impressionism. A Garden of Bright Images, The Studio Fine Art Pub., London, 1987

Reference works

- An Encyclopaedia of New Zealand, ed. McLintock, A. H., Government Printer, Wellington, 1966, vols 1-3
- Bénézit, E., Dictionaire des Peintres, Sculptures, Dessinateurs et Graveurs, Librairie Grund, Paris, 1966

- Bremner's Wellington, Northern Suburbs, 1840-1918
- Dunbar Sloane, Wellington, Sale Catalogues, 1977-1990
- Johnson, J., and Greutzner, A., Dictionary of British Artists, 1880-1940, Antique Collectors Club, 1980
- New Zealand's Heritage, Making of a Nation, Paul Hamlyn Ltd, New Zealand, 1971
- Newrick, H. P., New Zealand Auction Records, Newrick Ass. Ltd, Wellington, 1969-1983
- Peter Webb, Auckland, Sale Catalogues, 1983-1990
- Platts, U., Nineteenth Century, New Zealand Artists, A Guide and Handbook, Avon Fine Prints, Christchurch, 1980
- Pictorial New Zealand 1895, preface by Sir W. Perceval KCMG, Cassell & Co Ltd, London, 1895
- Scholefield, G. H., A Dictionary of New Zealand Biography, Department of Internal Affairs, Wellington, 1940
- Thieme-Becker, Allemeines Lexikon der Bildenden Künstler, Leipzig
- Thomson, K., Art Galleries & Museums in New Zealand, Reed, Wellington, 1981
- Waters, G., Dictionary of British Artists Working 1900-1950, Eastbourne Fine Art, 1975
- Wood, C., Dictionary of Victorian Painters, Antique Collection Club, Woodbridge, 1971



Fig. 1 : Changing Pasture - Noon, 1892

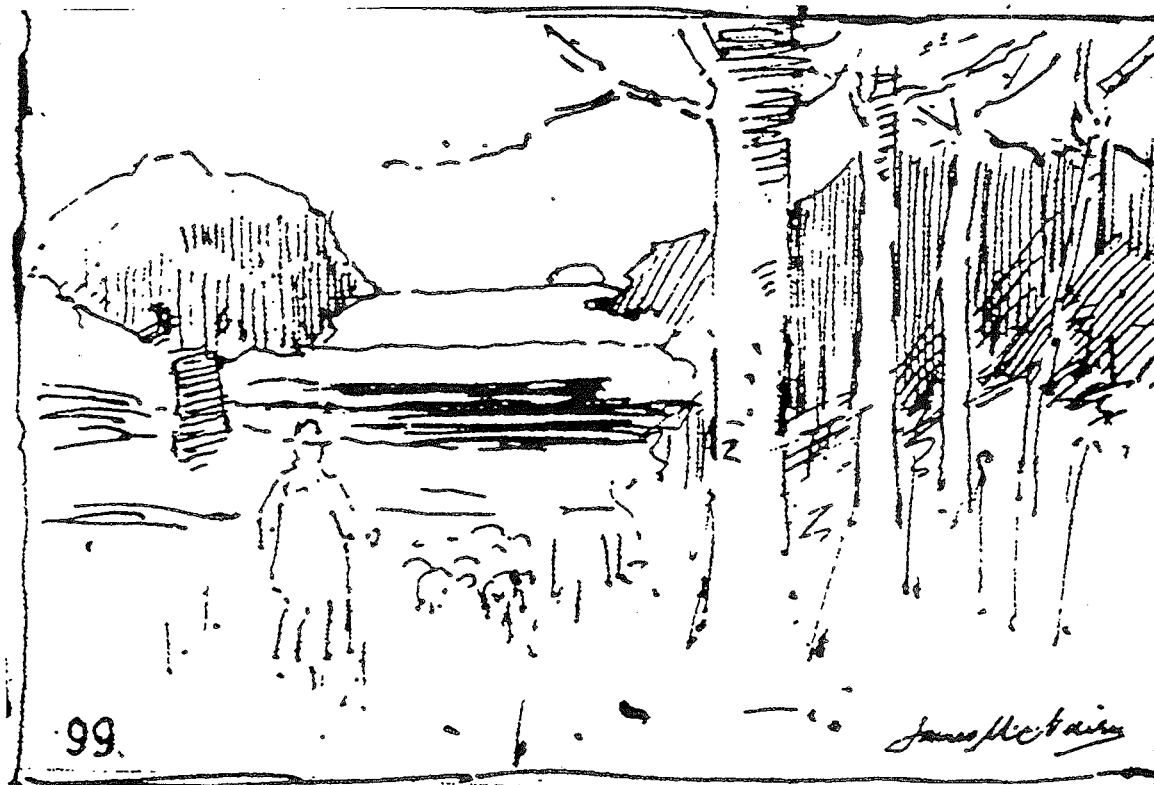


Fig. 2 : Moonrise, 1889



Fig. 3 : Oatfields, Otago, 1901



Fig. 4 : Wellington Harbour, 1902



Fig. 5 : Wellington Harbour, 1894



Fig. 6 : George Norton's Boat Building Premises

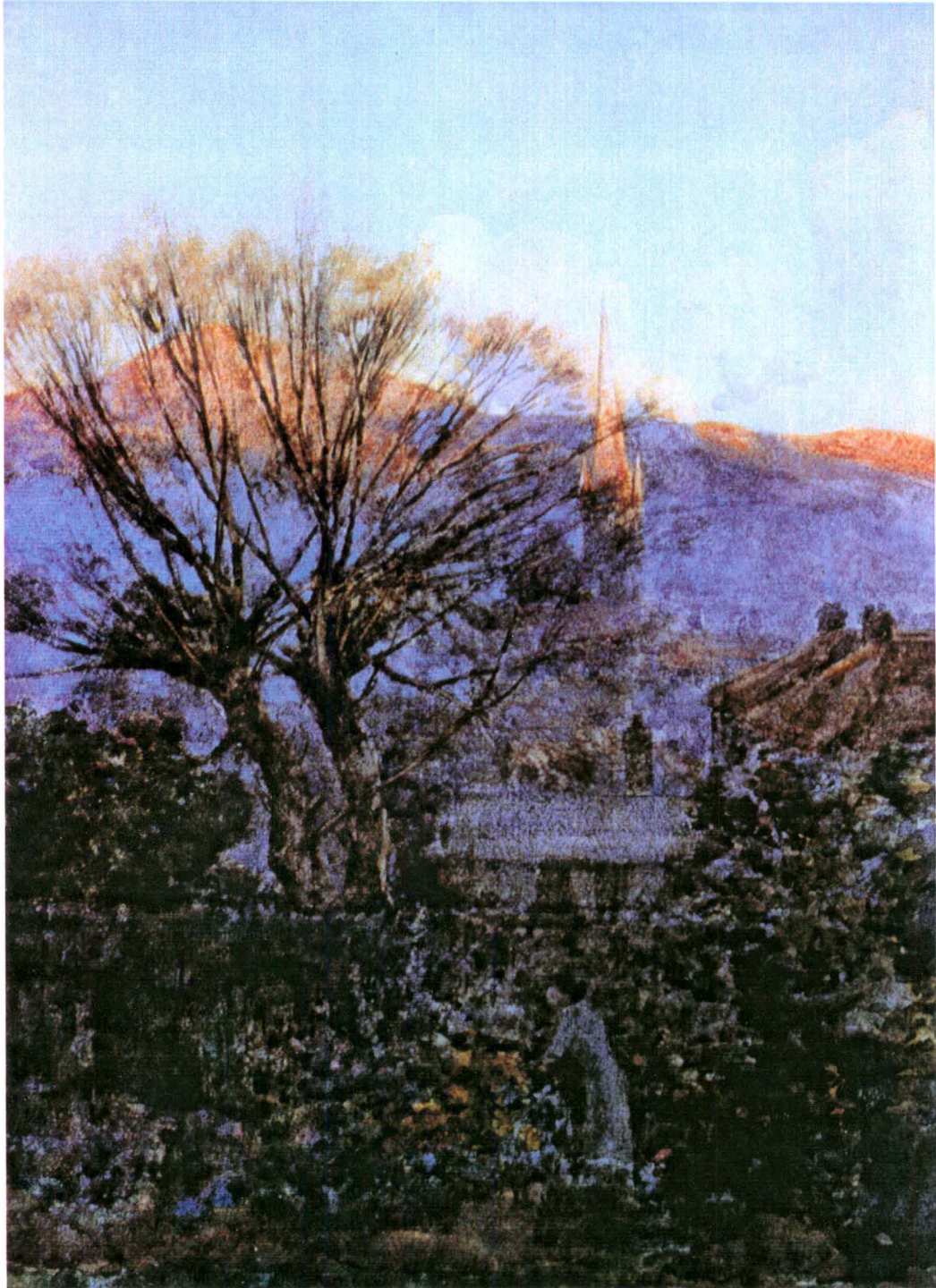


Fig. 7 : Mt Victoria, 1900



Fig. 8 : Hoeing the Crop



Fig. 9 : Girl with Cattle, 1893



Fig. 10 : Tess and Ludd, 1893



Fig. 11 : Noon, 1893



Fig. 12 : Summer Idyll, 1903

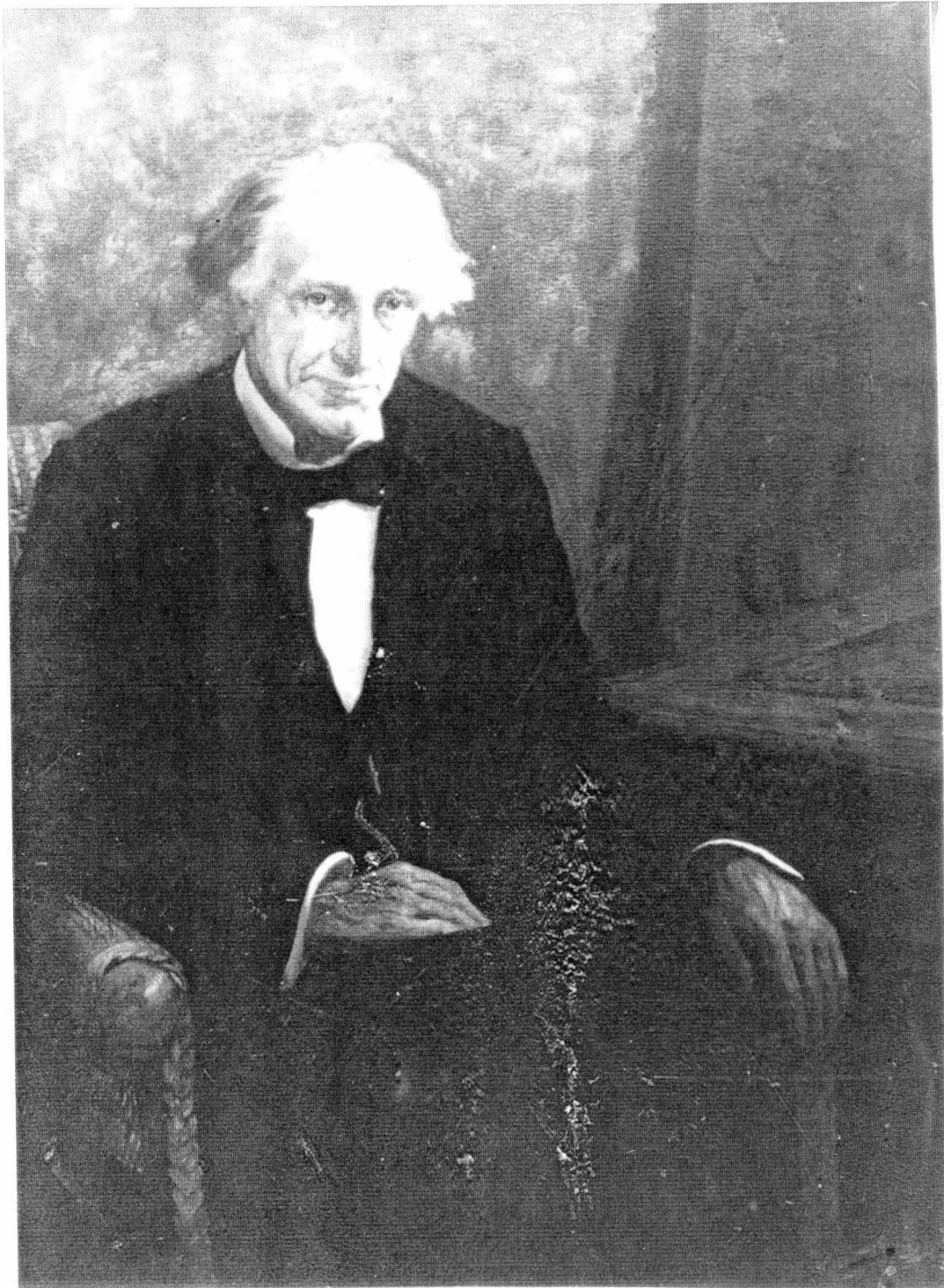


Fig. 13 : The late Justice C.W. Richmond, 1897

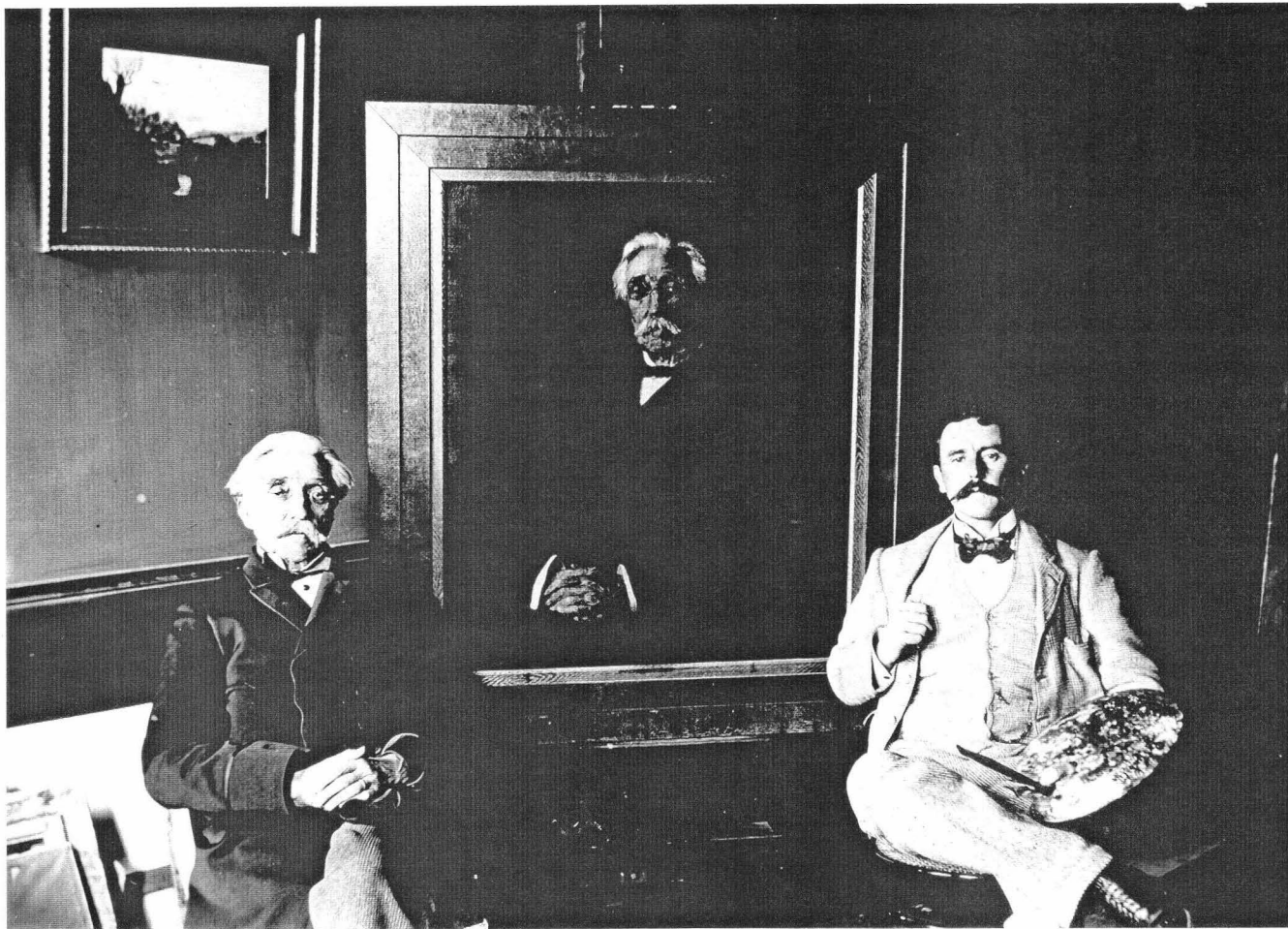


Fig. 14 : D. M. Luckie and JMN with portrait of Luckie



Fig. 15 : Nell, 1899



Fig. 16 : [Man in the Blue Shirt], 1893

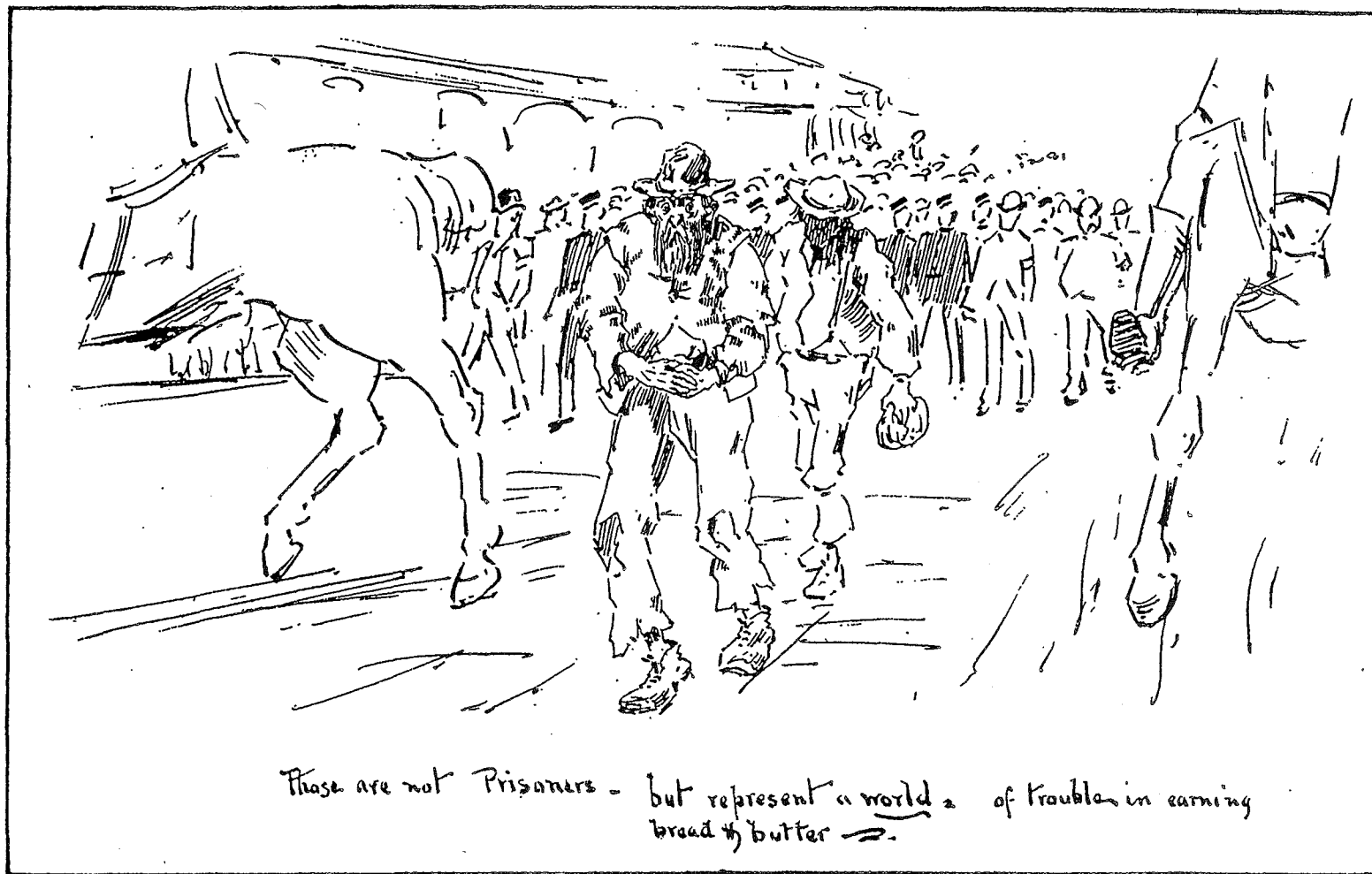


Fig. 17 : Strike Notes, 'Those are not Prisoners ...'

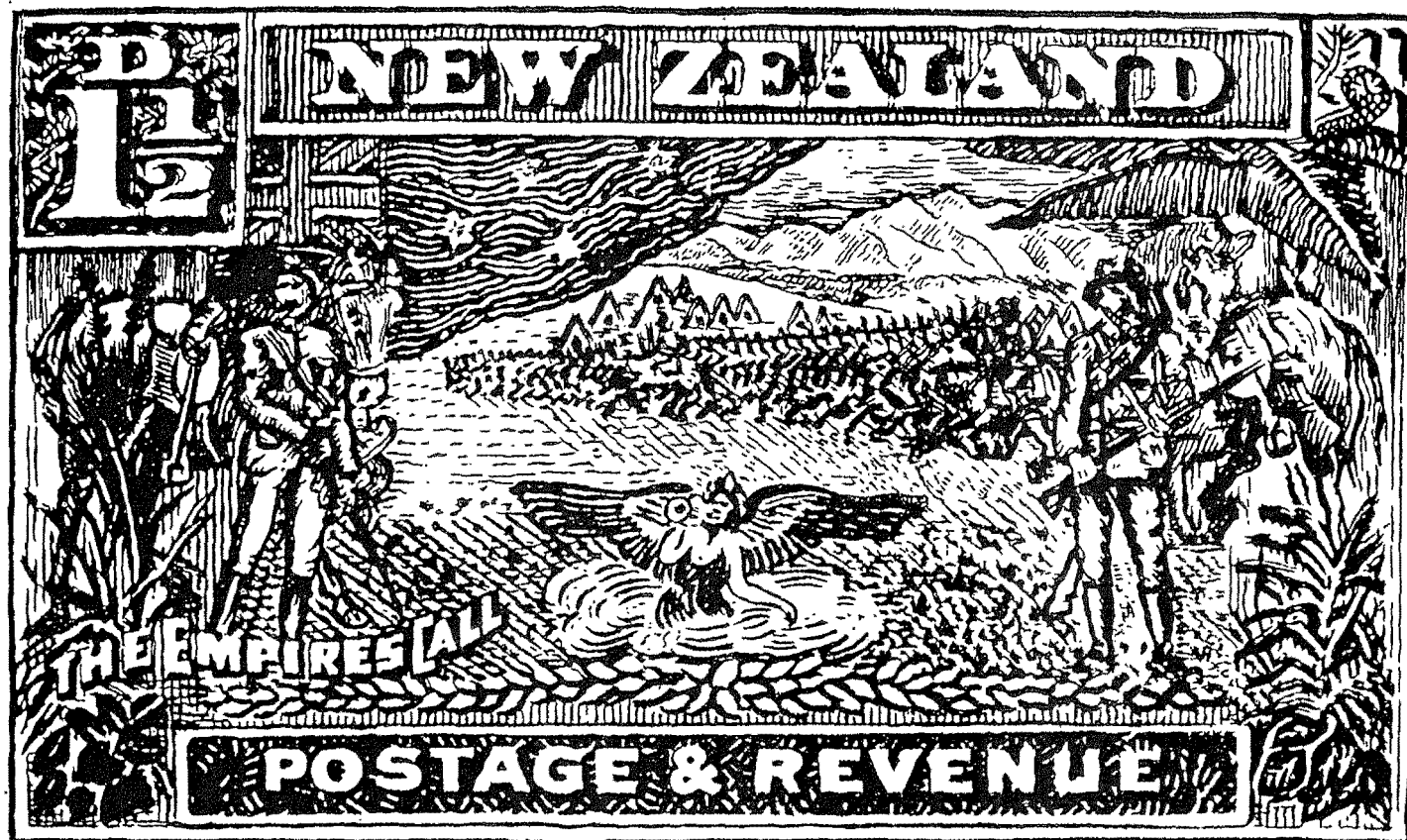


Fig. 18 : 'The Empire Calls', 1900



Fig. 19 : Photograph of JMN at Fisherman's Island, 7/2/1904
(photographer : C. Y. Fell, Nelson)